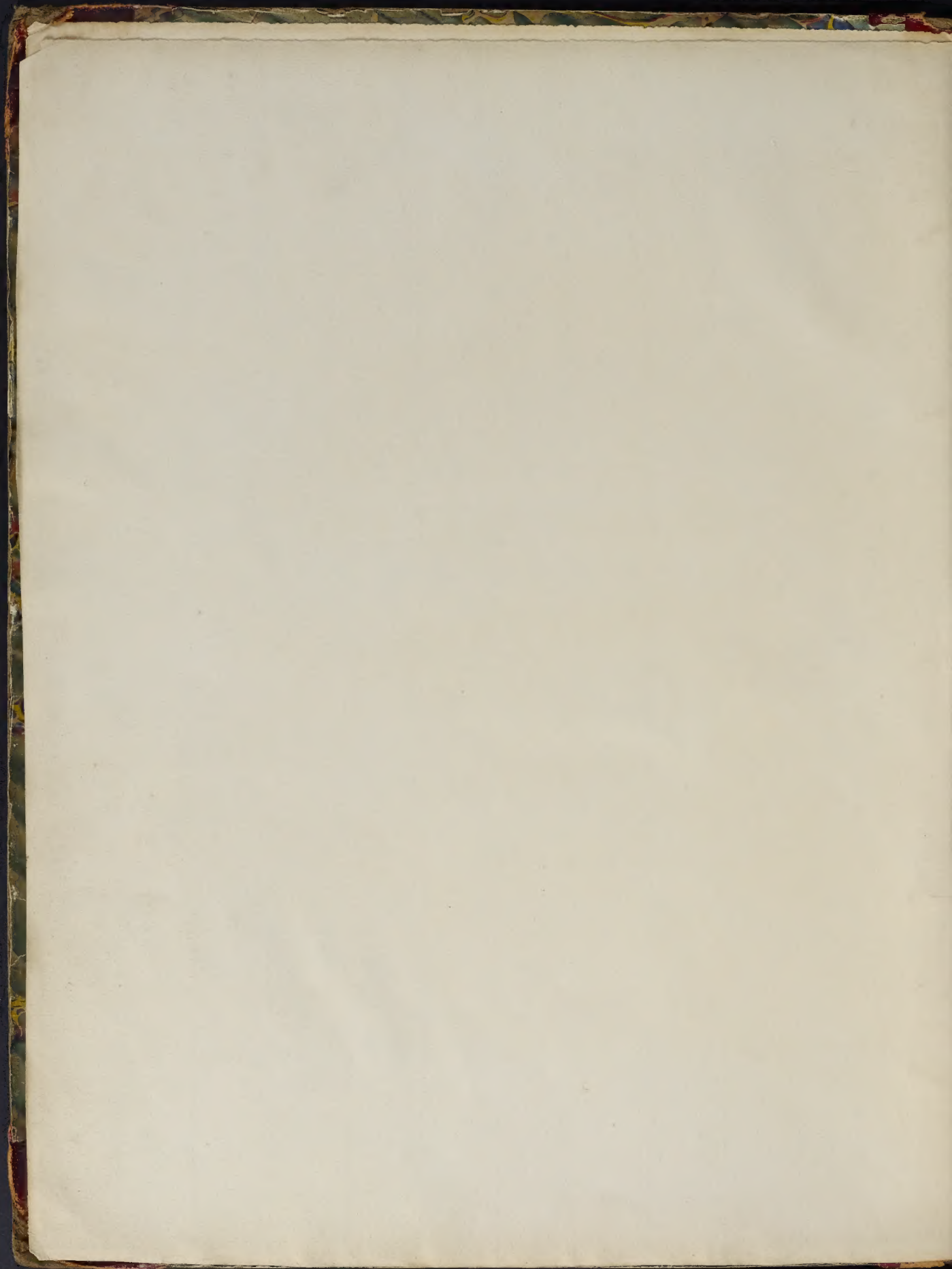


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Old Masters,
IN
GREAT BRITAIN;

ACCOMPANIED WITH
DESCRIPTIONS, HISTORICAL AND CRITICAL.

By the late HENRY TRESHAM, R.A.

PROFESSOR OF PAINTING IN THE ROYAL ACADEMY,

And WILLIAM YOUNG OTTLEY, Esq. F.S.A.

THE EXECUTIVE PART UNDER THE MANAGEMENT OF

PELTRO WILLIAM TOMKINS, Esq.

HISTORICAL ENGRAVER TO HER MAJESTY.

London:

PRINTED BY BENSLEY AND SON, BOLT COURT, FLEET STREET;

FOR

LONGMAN, HURST, REES, ORME, AND BROWN, PATERNOSTER ROW; CADELL AND DAVIES,
STRAND; AND P. W. TOMKINS, NEW BOND STREET.

1818.

BRITISH GALLERY

POTTER

THE GREAT BRITISH POTTERY

OF THE

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THE GREAT BRITISH POTTERY

TO
THE KING.

SIRE,

THE utility of cultivating the arts of elegance, the delight they afford the human mind, the importance they maintain in the empire of commerce, the splendour they diffuse round a **THRONE** dignified by the protection of genius and the support of virtue, were considerations which impelled us to solicit the privilege of laying at our **SOVEREIGN'S** feet

The British Gallery of Pictures;

A work commenced under the **ROYAL** patronage, and with permission humbly dedicated to your **MAJESTY**, by

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*Most faithful subjects,
and dutiful servants,*

London,
April 8, 1808.

THE PROPRIETORS.

THE HISTORY

OF THE

REIGN OF

CHARLES THE FIRST

BY

JOHN BURNET

OF THE UNIVERSITY OF OXFORD

IN TWO VOLUMES

LONDON

Printed by J. Streater, at the Sign of the Gun, in St. Dunstons Church-yard

1704

THE SECOND VOLUME

OF THE

REIGN OF

CHARLES THE FIRST

BY

JOHN BURNET

OF THE UNIVERSITY OF OXFORD

IN TWO VOLUMES

LONDON

Printed by J. Streater, at the Sign of the Gun, in St. Dunstons Church-yard

1704

Dedicated

TO THE

K I N G ' S

MOST EXCELLENT MAJESTY,

PATRON;

HIS ROYAL HIGHNESS THE

PRINCE OF WALES,

VICE PATRON;

THE EARL OF DARTMOUTH,

PRESIDENT;

AND THE REST OF THE

NOBLEMEN AND GENTLEMEN,

GOVERNORS OF THE BRITISH INSTITUTION FOR PROMOTING THE FINE ARTS

IN

THE UNITED KINGDOM.

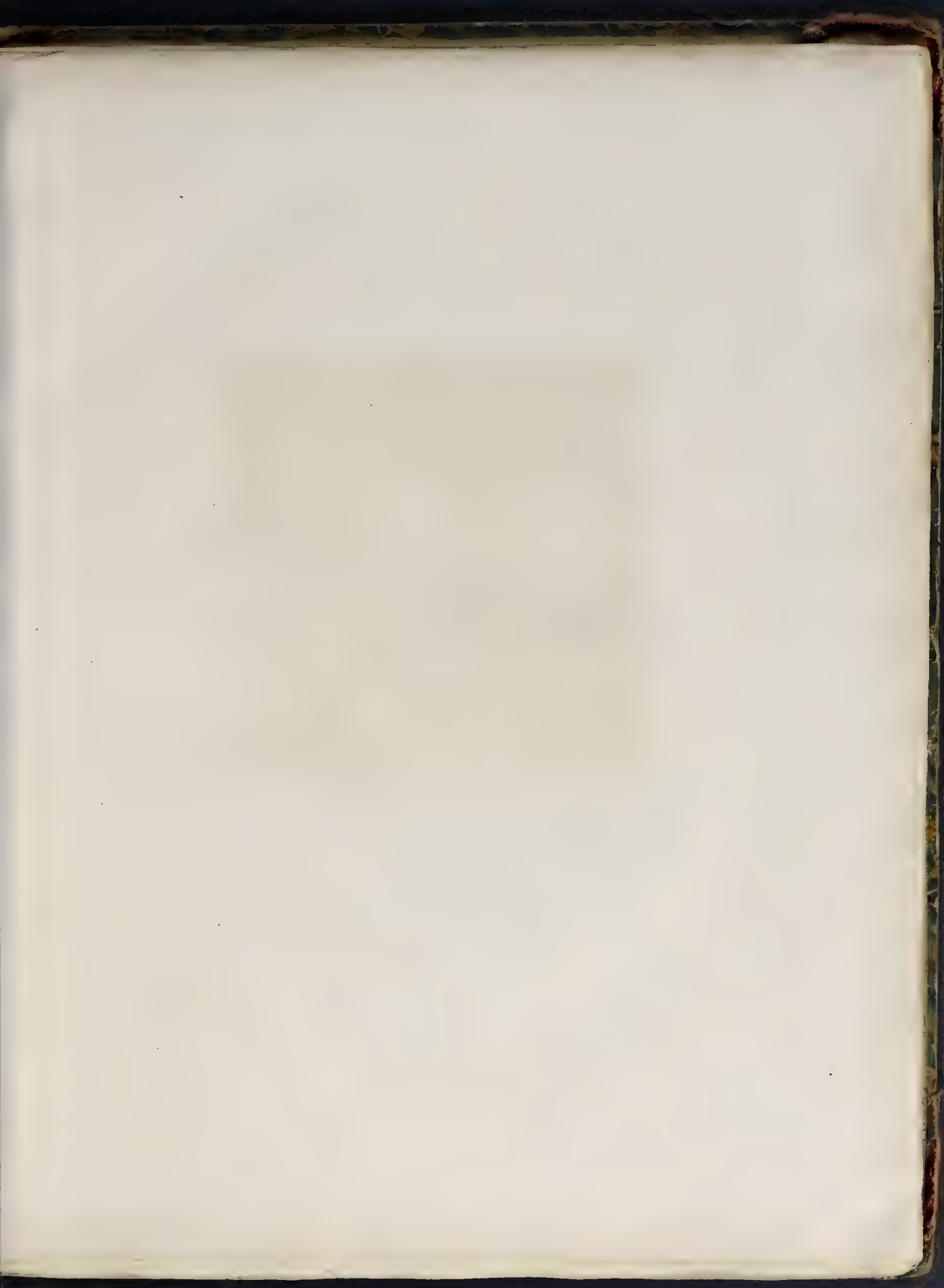
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FROM THE

OLD MASTERS

CONTAINED IN THIS VOLUME.

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<i>Domenico Ghirlandajo</i> . . .	The Madonna and Child	<i>Hon. C. F. Greville</i> . .	M. A. Bourlier.
<i>Raffaello</i>	The Madonna and Child	<i>Henry Hope, Esq.</i>	{ P. W. Tomkins, Historical Engraver to her late Majesty.
<i>Raffaello</i>	The Holy Family, called La Belle Vierge	<i>Marquis of Stafford</i> . .	Ditto.
<i>Raffaello</i>	The Madonna, Infant Christ, and St. John	<i>Ditto</i>	Freeman.
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<i>Andrea del Sarto</i>	The Madonna, Infant Christ, Elizabeth, and St. John. . . .	<i>The Rev. W. H. Carr</i>	Ditto.
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<i>Benvenuto da Garofolo</i> . .	The Vision of St. Augustine. .	<i>The Rev. W. H. Carr</i>	P. W. Tomkins.
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<i>Rubens</i>	The Woman taken in Adultery	<i>Henry Hope, Esq.</i>	A. Cardon.
<i>Adrian Vander-Werf</i>	The Incredulity of St. Thomas	<i>Henry P. Hope, Esq.</i>	{ E. Scriven, Engraver to H. R. H. the Prince Regent.
<i>Cuyp</i>	An Aquatic Fête at Dort . . .	<i>Marquis of Stafford</i> . .	{ T. Medland, Engraver to H. R. H. the Prince Regent.
<i>Adrian Van Ostade</i>	The Interior of a Cottage. . .	<i>Jerem. Harman, Esq.</i>	A. Cardon and Wm. Bond.
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<i>Gerhard Dow</i>	Gerhard Dow	<i>Marquis of Stafford</i> . .	E. Scriven.
<i>Wouwermans</i>	The Village Festival	<i>Henry P. Hope, Esq.</i>	John Scott.
<i>Bergheim</i>	The Happy Shepherds	<i>Earl Grosvenor</i>	Ditto.
<i>Paul Potter</i>	Evening	<i>Ditto</i>	Ditto.





TWO HEADS OF APOSTLES.

IN THE COLLECTION OF
SAMUEL ROGERS, ESQ.
LONDON.

Painted by Giotto di Bondone.

IF we trace the early history of painting and sculpture among the moderns, we shall find that the small state of Tuscany, single handed, contributed more towards their restoration and establishment, in the thirteenth, fourteenth, and fifteenth centuries, than all the rest of the vast continent of Europe besides; and that there is scarcely an artist on record who effected any material improvement in those arts during that long period who was not one of her citizens.

Vasari dates the revival of painting from Giovanni Cimabue, a Florentine, soon after the middle of the thirteenth century: during several previous centuries that art had existed in a state of torpor rather than of active life, and its rude professors, copying each other and repeating by routine the same meagre forms, the same subjects, and the same traditional compositions, without an attempt at improvement, had by degrees reduced it to the lowest state of degradation. Cimabue was the first to free himself from this thralldom, and assisted, as there is reason to believe, by his observation of the hitherto neglected remains of ancient sculpture, so far improved upon the style which he had derived from certain Greek artists, his masters, as to merit from posterity the glorious title of restorer of painting.

Giotto di Bondone, the author of the interesting specimen now before us, was rescued by Cimabue from the obscurity of a shepherd's cottage. He had accustomed himself from infancy, self-taught, to design after nature; he ever afterwards adhered to the practice, and it was the basis of his style. His figures are always unaffectedly varied in their distribution, attitudes, and expressions, according to the subject they are employed to represent, and a certain easy gracefulness is every where apparent in them. Anatomical correctness in drawing the human figure, the niceties of perspective, and the difficult task of fore-

shortening with exactness, besides some other accomplishments of the art which might be mentioned, made no part of the business of a painter of this early period, and were, indeed, little studied until near the middle of the fifteenth century. Nevertheless, the works of Giotto here and there exhibit attempts at merit of these kinds which deserve praise; especially in the way of linear perspective, in which part of the art, although the rules of it were as yet quite unknown, he has sometimes succeeded in producing effects not very remote from those of nature. In the two great essentials of painting, invention and expression, Giotto has, even until now, had few equals; and his pictures commonly tell their stories so well, as to relieve an attentive spectator from the usual task of inquiring concerning the subject.

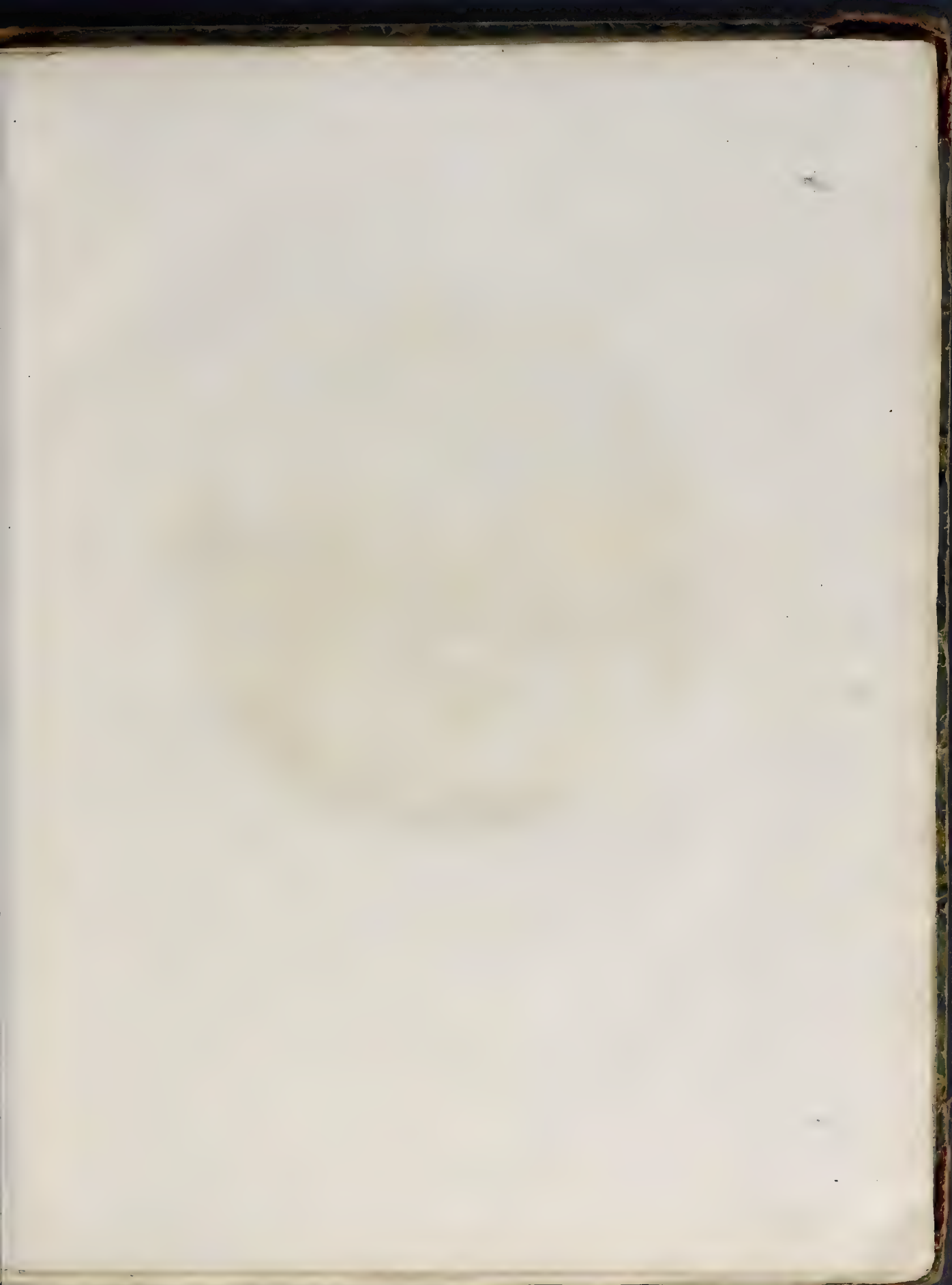
Amongst the many considerable performances of Giotto enumerated by Vasari was a chapel in the church of the Carmelites at Florence, painted by him in fresco with stories of St. John the Baptist. The work remained entire until the year 1771, when the church was so greatly injured by fire as to render it necessary that it should be rebuilt. Upon this occasion a place in the new plan was given to the celebrated chapel by Masaccio, which had escaped the flames: but it was found necessary to take down that of Giotto, which had indeed suffered considerably in the conflagration. Before this was done, however, Mr. Patch, an English artist, then at Florence, made slight drawings of the whole, which he afterwards published, and also caused several of the groups of heads to be preserved, by sawing the pieces from the wall. The fragment now presented to the reader is one of these, and was taken from the compartment in which the burial of St. John was represented. The heads have great merit; but the circular glories or diadems around them give to the picture an air of gothicism, from which, but for that circumstance, it would be found in a great measure exempt. This was no fault of Giotto. The custom was one of venerable antiquity, and was continued with modifications until the sixteenth century.

This specimen, which, as has been said, is painted in fresco on the wall, was brought to England by the late Hon. Charles Francis Greville. The late Mr. Townley possessed two or three other pieces saved from the same chapel.

Painted in fresco on the wall, measures 1 foot 7 $\frac{1}{2}$ inches, by 1 foot 7 $\frac{1}{2}$ inches in width.

Size of the Engraving, 5 $\frac{1}{8}$ inches, by 5 $\frac{1}{8}$ inches.

Drawn by Satchwell, and engraved by Thomas Cheesman,
with the permission of the Proprietor.





THE NATIVITY.

From the Original Picture presented to

CHARLES II.

and in the Collection of the Hon^{ble}

the Duke of Devonshire.

Engraved by W. Wootton and finished with the pen by George Kneller.

Printed by J. Smith, at the Sign of the Three Kings, in Pall-mall, and by J. Smith, at the Sign of the Three Kings, in Pall-mall, and by J. Smith, at the Sign of the Three Kings, in Pall-mall.

THE MADONNA AND CHILD.

FORMERLY IN THE COLLECTION OF THE LATE

THE HON. THOMAS GREVILLE,
LONDON.

Painted by Domenico Ghirlandajo.

Who would suppose, on viewing the works of Ghirlandajo,—drily precise as they are in outline, timid in respect of invention, and cold in their colouring;—that such an artist had been the tutor of him, whose sublime and varied conceptions, embodied in forms of the most grand and energetic character, excite our wonder in the Chapel of Sixtus in the Vatican!

And yet there is reason to believe, that the rigid mode of study practised by the artists of the fifteenth century, and especially by those of Florence, amongst whom Ghirlandajo ranked as one of the most eminent, was in reality the best qualified to pave the way for the splendid epocha of painting which immediately followed. The meagre, but pure and correct, design of those early masters, formed an excellent school for the education of the youth of the succeeding century; for it is found by experience, to be more easy for the student to improve the slender forms of an original which is placed before him, by adding a certain fulness and undulation of outline, than to reduce the superfluities of an exaggerated contour within just limits. Thus the tremendous but learned style of design, which had been gradually perfected by Michelangiolo, and especially adopted by him in his Fresco of the Last Judgment, soon degenerated, in the hands of the numerous imitators of that great artist, into affectation and ponderous absurdity: and although, after a time, the painters of Florence discovered their

error; still the task of tracing back their steps proved so far from easy, that they may be said to have forfeited, in the attempt, the little energy of style that still remained amongst them, rather than to have re-established the art in its pristine integrity.

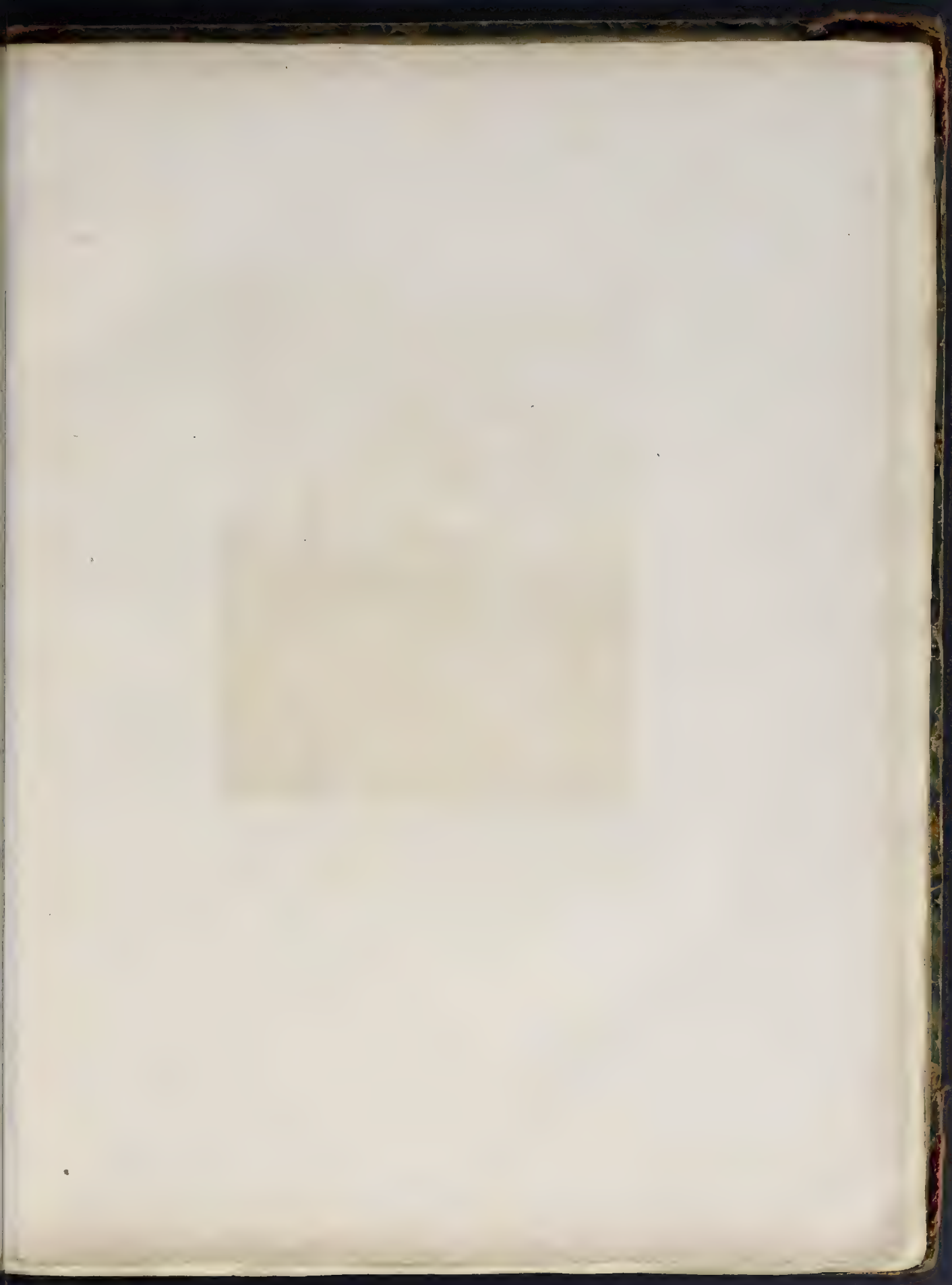
The remains which still exist of the Art, in the early stages of its progress towards perfection, are therefore not only entitled to be viewed with indulgence of their faults, but to command our respect. Their defects, unaccompanied by the dazzling imposture of more modern schools of painting, cannot mislead; their beauties may always be studied with advantage.

The specimen before us is to be considered not as an historical representation, but as a picture intended to be purely votive. The Madonna kneels with modest dignity before the divine Infant; whose future sufferings, and ultimate dominion in Heaven and on Earth, are figuratively expressed by the Globe, surmounted by a Cross, which he holds in his hand. An attendant Angel devoutly watches over him, ready to perform his will; and above is seen a celestial group, rejoicing in the birth of the child who was to give light unto all nations, and to guide their feet into the way of peace.

The distinguishing characteristics of this picture are simplicity of composition, of outline, and of colouring. The figure of the Infant is well drawn, and its countenance is expressive of a certain purity of nature, well suited to the subject, and which is not often to be found so well represented, amongst the multifarious paintings of Holy Families, by the more recent artists of the Italian Schools.

Painted on board; size of the Engraving, $7\frac{1}{2}$ inches.

Drawn by W. W. Hodgson, and engraved by M. A. Bourlier, with the permission of the Proprietor.





MADONNA and CHILD

*As in the original by RAPHAEL in the Vatican
 ———— the N.Y. and G.P. 1.1.10 ————
 Engraved by J. W. Tomkins, from the original
 ———— the N.Y. and G.P. 1.1.10 ————
 ———— the N.Y. and G.P. 1.1.10 ————*

THE
MADONNA AND CHILD.

IN THE COLLECTION OF
HENRY HOPE, ESQ.
LONDON.

Painted by Raffaello Sanzio di Urbino.

WHAT subject is better calculated to fill the mind with agreeable and tender sentiments, than a beautiful woman caressing her infant? Here it requires no aids from refinement to fix our attention; at a glance "the heart's still rhetoric" persuades the beholder.

This pleasing picture expresses, not merely the reciprocal affection of a Mother and her Child; the Virgin Parent of the Redeemer shines conspicuous in the meek demeanour of the female, who, conscious of the importance of her charge, embraces the infant with respect as well as maternal tenderness. The works of RAFFAELLO possess, in a superlative degree, the beauties of form, character, and expression; in this specimen of the Master these qualities exist in perfect unison: the clear serenity of the sky, and the tender tone of colouring, are well adapted to the tranquillity of the group; the drapery is arranged with a commendable decorum. The endearing playfulness of filial fondness is a transcript

of nature; while the mild, modest, downcast eyes of the MADONNA exemplify the genuine humility of virtue.

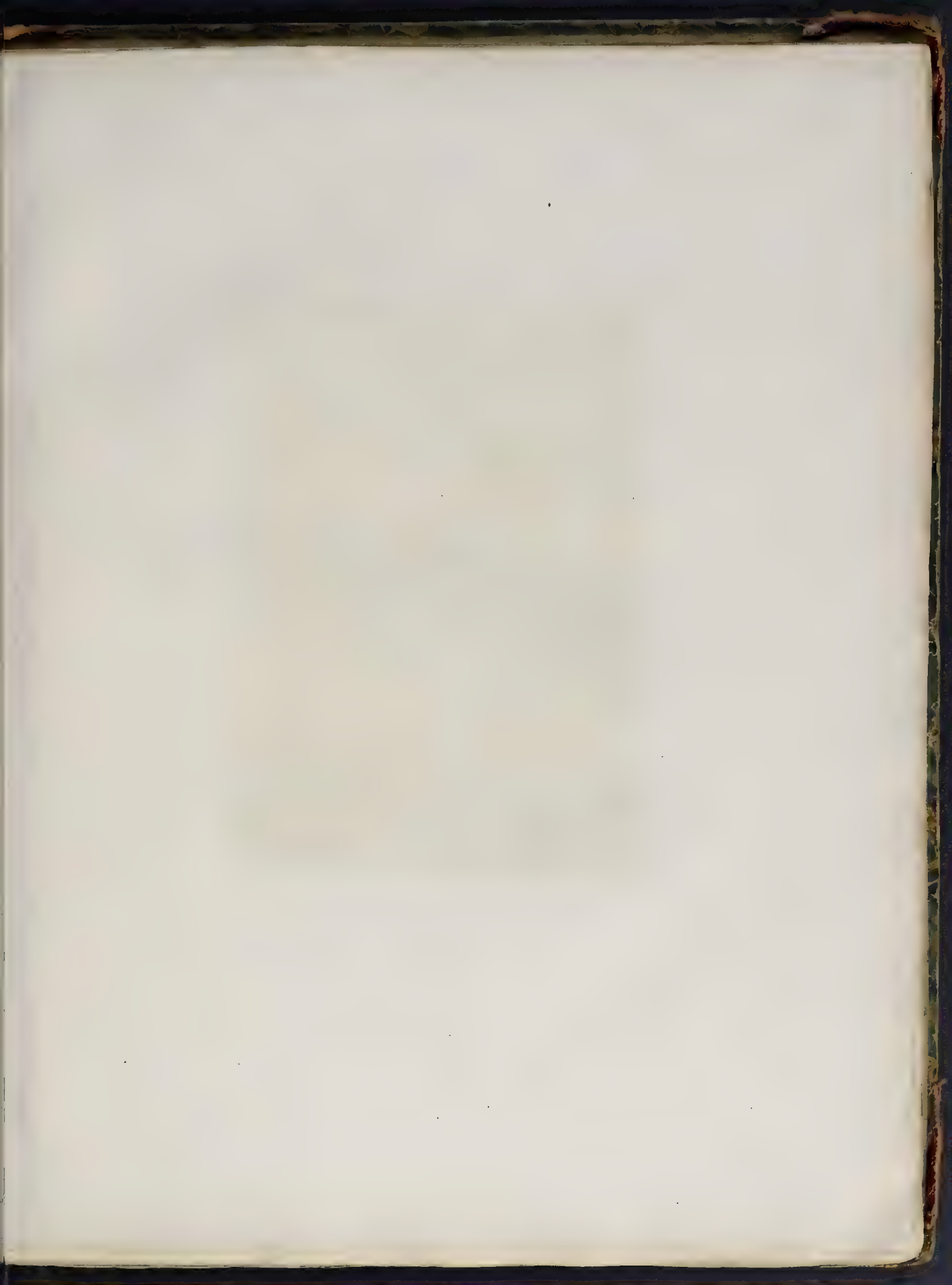
RAFFAELLO on this, as well as on every other occasion, seems to have been gifted with an intuitive perception of the essential, unaffected properties required to illustrate the movements and affections of the mind; other painters have toiled in the pursuit of what some critics consider a more difficult attainment; he alone understood the grandeur of simplicity, and, with a grace unequalled, imparted to his compositions those intellectual charms that excite emotion and ensure applause. With manners highly cultivated, extreme modesty, a mind alive to delightful impressions, copious invention, and indefatigable study, this celebrated man, by the most honourable means, arrived to a pre-eminence in his art that has hitherto been the constant theme of unprejudiced panegyric.

This Picture, originally painted on board, has been transferred to canvas: it measures 2 feet 1½ inch, by 2 feet 7 inches, and formerly graced the Orleans Collection.

Size of the Engraving 5½ inches, by 7 inches.

Drawn and engraved by P. W. TOMKINS, Historical Engraver to her Majesty,

With the permission of the Proprietor.





THE HOLY FAMILY,

CALLED LA BELLE VIERGE.

IN THE COLLECTION OF
THE MOST NOBLE THE MARQUIS OF STAFFORD,
L O N D O N.

Painted by Raffaello.

It has long been customary, among the amateurs of painting upon the continent, to distinguish certain pictures of the different schools, of high value and reputation, by characteristic appellations, serving to render them easily known from others of similar subjects by the same artists. These appellations are often indicative of some peculiar accessory inserted by the painter in a conspicuous part of his picture: thus, a celebrated Madonna by Coreggio, in the collection of the King of Naples, is known under the title of 'La Madonna del Coniglio,' from the introduction of a rabbit; a second by Baroccio, described in another part of this work, is styled 'La Madonna del Gatto,' from the cat represented in the fore-ground; and a third by Raffaello, in the Ducal Gallery at Florence, 'La Madonna della Seggiola,' from the chair whereon the figure is seated. The picture before us afforded no similar distinguishing mark. Its pre-eminent beauty alone suggested the appropriate title of 'La Belle Vierge.'

The holy group is represented standing in the midst of an agreeable landscape. The Madonna, gracefully supporting the left arm of the Saviour with one hand, gently places the other upon the head of St. John, as if encouraging his approaches to his divine Master. The young harbinger of glad tidings, dressed in his coat of camel's hair, and resting upon his reed cross, advances towards him with an expression full of reverence and affection, and is received with kind regard. Joseph is seen at some distance on the left, retiring with his satchel over his shoulder to the avocations of the day. He looks back on those so dear to him; and the lower part of his figure is already hidden by a rising bank of tufted foliage. The amenity of the sur-

rounding landscape is in perfect accordance with the suavity of character and expression which pervades the figures: the whole is a representation of innocence and happiness.

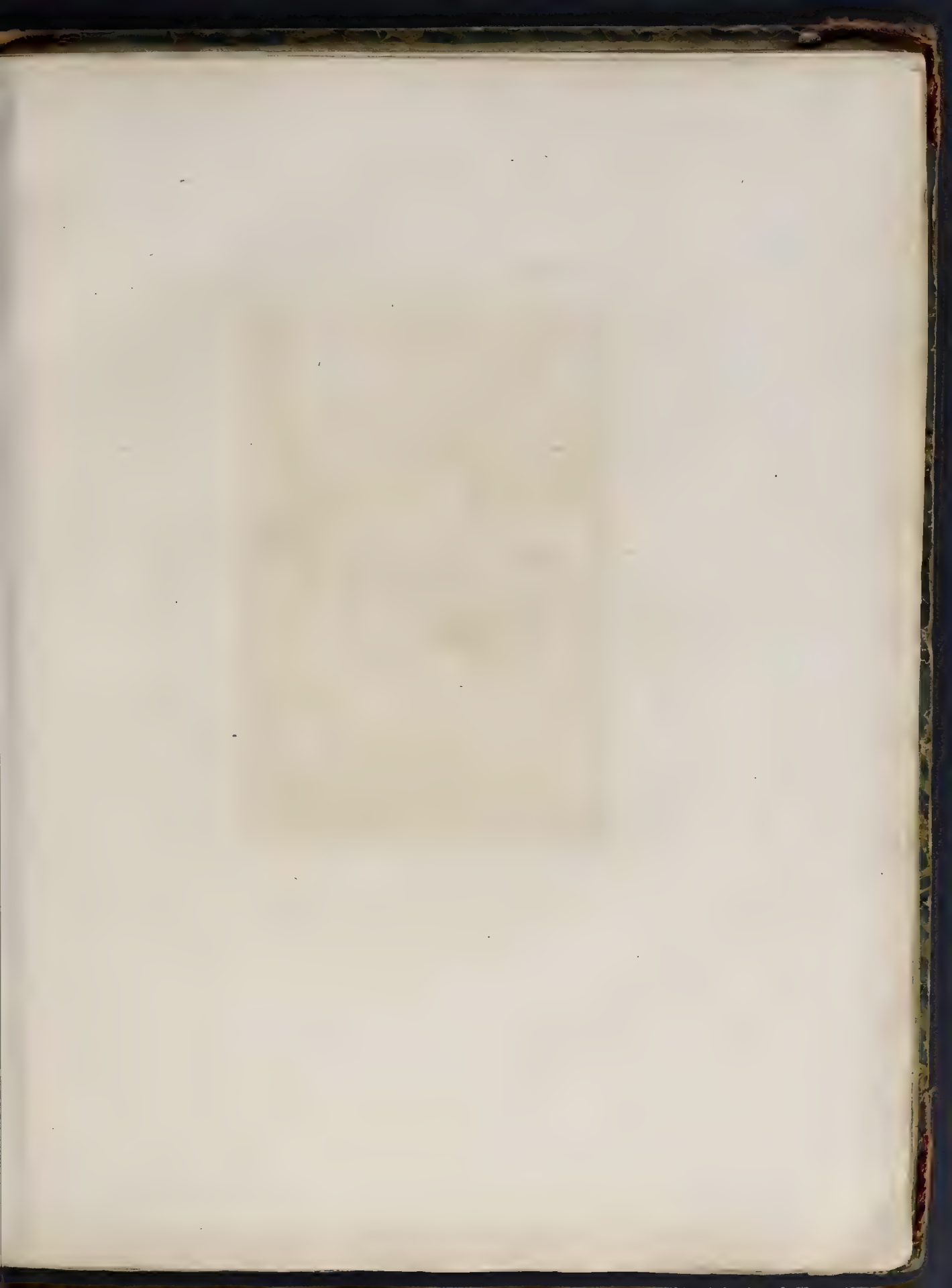
A late French writer observes, that "good judges discover in this picture an example of high excellence in every part of painting; Raffaello having here united to the pure and dignified style of design for which he is so eminent, the colouring and intelligence of clair-obscur admired in the works of the best painters of the Venetian school."

Nor is the praise undeserved. The execution throughout keeps pace with the beauty of the thought and composition. The face of the Madonna is one of the most beautiful Raffaello ever painted; the whole group is full of grace. The draperies are judiciously varied in their foldings, and have prodigious richness of tone. The naked figures of the two children are finely drawn. That of Christ especially possesses a chastened simplicity, and at the same time grandeur of outline, of which the works of the ancients alone afforded the artist the example. This figure receives the principal light, and its delicate tint is admirably contrasted by the more glowing complexion of the Virgin and the sun-burnt hue of St. John. This light is connected with those of the upper part of the picture by means of the left arm of the Madonna, and behind her head the chain is completed by the happy introduction of two or three small bright lights upon the water, which serve the double purpose of giving value to the carnations of the face, and connecting the sky with the distant landscape.

Raffaello is said to have painted this picture for the Duke of Urbino, who gave it to the King of Spain. It was afterwards presented by the Spanish monarch to Gustavus Adolphus, King of Sweden, and from him descended to his daughter Christiana: in whose celebrated collection it held a distinguished rank. At the death of the Queen, her cabinet was purchased by D. Livio Odescalchi, nephew of Pope Innocent XI., who at length disposed of it to the Duke of Orleans. Upon the arrival of the Orleans Collection in this country, this admirable picture was added with many others to the Collection at Cleveland House.

Painted on board, 2 feet 10 $\frac{1}{4}$ inches, by 2 feet 0 $\frac{1}{2}$ inch.

Size of the Engraving 8 inches, by 5 $\frac{1}{4}$ inches.
Drawn and engraved by P. W. TOMKINS, Historical Engraver to Her Majesty,
With the permission of the Proprietor.



THE MADONNA, THE INFANT CHRIST, AND ST. JOHN.

IN THE COLLECTION OF THE
MOST NOBLE THE MARQUIS OF STAFFORD,
LONDON.

Painted by Raffaello Sanzio di Urbino.

THE reciprocal endearments of a beautiful woman and her child, or the tender mother fondly guarding the slumbers of her infant charge, and gazing on its charms, can never fail to furnish the materials for an interesting and pleasing picture. Such a subject, whilst it affords the artist an opportunity of delighting the eye of the spectator by a combination of all that is agreeable in form and colour, is sure to find sympathy in every breast; and hence it follows that, notwithstanding the immense proportion which the Madonnas and Holy Families of the best painters of the Italian Schools, especially, bear in point of number to their other works, we feel but little disposed to lament their frequency in our picture galleries. Perhaps, indeed, there are few possessors of a truly fine specimen of this class, who would consent to its removal, in order to assign the place it occupied to one descriptive of a subject better qualified, from its novelty, to attract attention; but, at the same time, less calculated to afford unmixed and lasting gratification. For a fine picture is, to the owner, who has the leisure to contemplate its beauties day by day, like the friend of our bosom; in whom the want of any social virtue would be but ill compensated by the possession of all those dazzling qualities which command the admiration of the stranger.

The intercourse, which, according to the traditions of the Roman Church, is said to have subsisted, during the infancy of our Saviour,

between his earthly parents and the family of John the Baptist, has furnished the subject of some of the most agreeable pieces of the greatest Italian artists, and, amongst the rest, of the beautiful picture now under consideration.

Raffaello has supposed the moment when the little St. John, coming to visit his playmate, finds the divine babe asleep. The virgin mother of Christ, with a countenance full of sweetness, and a deportment at once expressive of reverence and parental tenderness, gently lifts up the veil by which he was covered, and exposes him to the gaze of the young precursor, who, with bended knees and uplifted hands, seems to lisp his infant praises to him who was to be "the joy of all nations."

Few as are the objects contained in this little picture, the skill with which they are disposed, (so as to produce not only an agreeable assemblage of lines and forms, but also a breadth of effect not always to be found in the early pictures of the Roman School,)—the unaffected gracefulness which reigns throughout,—and, especially, the exquisite beauty of the thought and expression—all combine to justify our ranking it amongst the happiest effusions of its divine author. It remains to be observed that this picture is in Raffaello's second manner, and that it was formerly in the collection of Sir Joshua Reynolds.

Another picture by the artist of the same composition, but of larger dimensions, is to be found in the magnificent gallery of the Louvre.

Painted on board 2 feet $2\frac{3}{4}$ by 1 foot $7\frac{1}{2}$.

Size of the Engraving $7\frac{1}{2}$ inches, by $5\frac{1}{2}$ inches.

Drawn by P. W. Tomkins, Engraver to her Majesty; and Engraved by Freeman, &c.,
with the permission of the Proprietor.





THE HOLY FAMILY, WITH THE INFANT ST. JOHN.

IN THE COLLECTION OF
THE RIGHT HON. ADMIRAL LORD RADSTOCK,
LONDON.

Painted by Giulio Romano.

THERE is in this picture something which irresistibly strikes us at first sight, and separates it from the common class of Holy Families. Upon examination, the cause of this impression may perhaps be traced to the introduction of the young female on the right, stepping forward with her offering of birds: a figure which, notwithstanding its detached situation at a small distance behind the principal group, the painter has rendered too important, by the strength of the colouring, to admit of our viewing it as an ordinary accessorial or back-ground figure. It is rather to be considered as episodical; and the introduction of it in the place it occupies may be pronounced a happy instance of the inventive genius of Giulio Romano, the author of the piece. By the simplicity of the attitude, the eye is relieved, after the examination of the intricate arrangement and more studied beauties of the principal group; by its elevation in the composition, the pyramidal regularity of that group is corrected; and it forms, by its magnitude, a just counterpoise to the figure of Joseph: accomplishing thus, by means apparently the furthest removed from the common rules of art, the twofold difficult purpose of giving a due balance, and at the same time an agreeable air of novelty and variety to the whole. Let us suppose that the painter, changing the attitude and situation of this figure, had placed it kneeling on the foreground, the balance of the picture might still have been preserved, but the whole would have been rendered common-place.

The above observations are such as belong to this picture in particular. Those which follow will be found, in a greater or less degree, applicable

to the devotional pieces of the school of Raffaello, in general; wherein the elevation of character required by the subject is rarely if ever sacrificed, as in the case of painters of other and more recent schools, to objects of less importance.

The holy group is suitably employed in meditation upon the volume of prophecy held by the Infant Saviour, to whom the young St. John is addressing himself, on bended knee, pointing to a passage which we may suppose to bear reference to his future sufferings and glorification. Joseph listens with grave attention, and Mary, pondering over the sayings which she hears, treasures them in her heart. The figures are disposed with consummate skill; each individually maintaining its allotted part, each contributing its share to the perfection of the whole composition. The naked figures of the Infant Saviour and St. John, as well as the extremities of the other figures, are drawn in a style uniting simplicity with intelligence and boldness of outline. The draperies are in that pure and chastened taste, which teaches the due medium between too little and too much. Those of the young female with the basket, and those clothing the figure of Joseph, may be studied as models in their kind: without encumbering the figures, they add to their beauty.

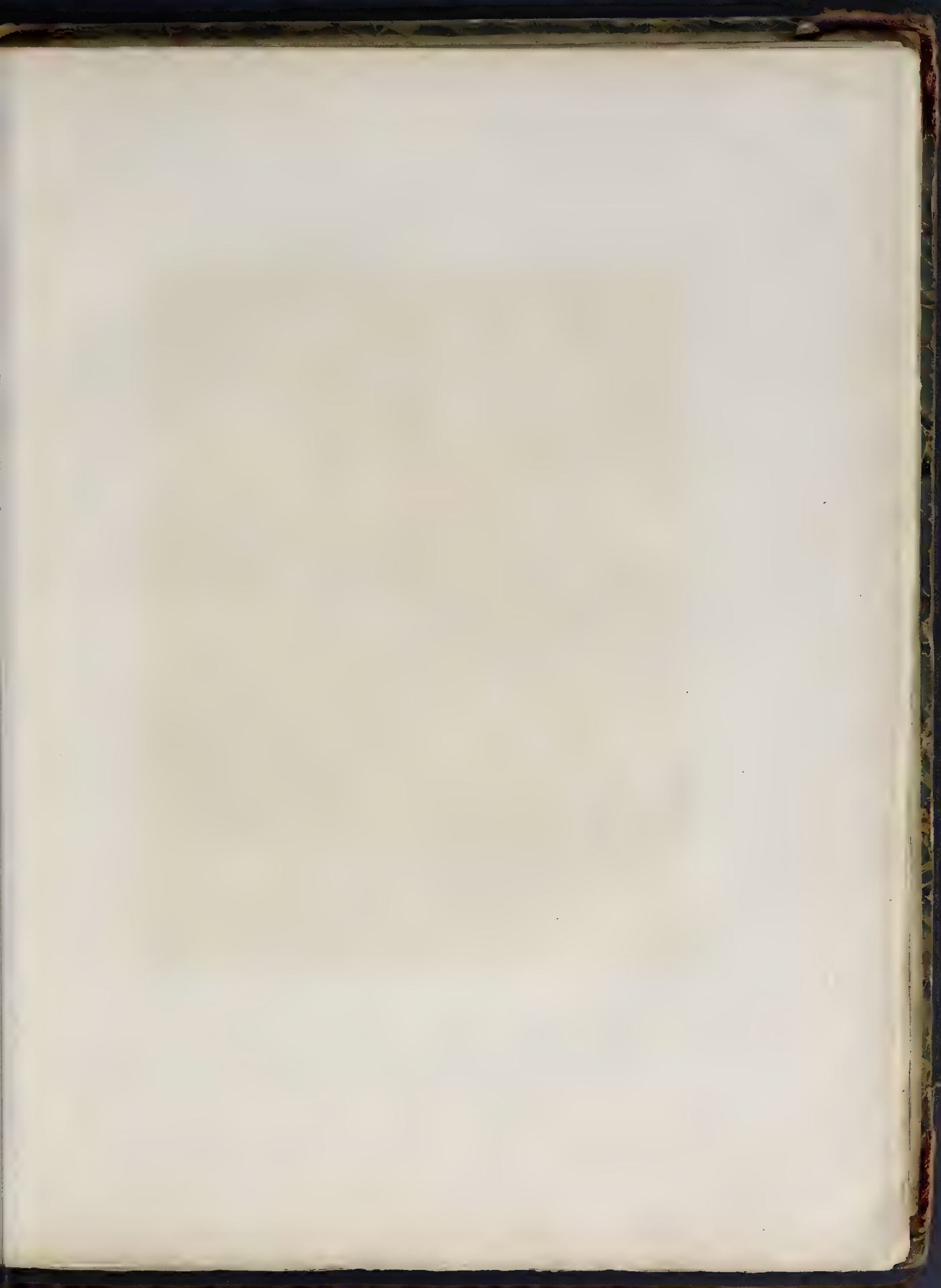
The tints of Giulio Romano were not those of Titian; and in his fresco-paintings especially, he often indulges in a harsh brick-dust sort of colouring, which is thoroughly disagreeable. In this respect, the picture before us is free from imputation: and although it possesses neither the transparency of the Venetian School, nor the admired hues of that of Parma, it is painted throughout in a rich and powerful tone, well according with the dignified character of the design.

Easel pictures, by the hand of this eminent artist, are of rare occurrence. Those who are informed of the number and extent of his works of fresco in the Vatican at Rome, and the Palace called del F, at Mantua, will require no other evidence as to the cause.

Painted on board, 2 feet, by 2 feet 6 $\frac{1}{2}$ inches.

Size of the Engraving, 8 inches, by 10 $\frac{1}{2}$ inches.

Drawn by P. Violet, and engraved by P. W. Tomkins, Historical Engraver
to her late Majesty, with the permission of the Proprietor.





ANDREA DEL SARTO.

The Virgin Mary.

THE
VIRGIN AND CHILD, ELIZABETH
AND SAINT JOHN.

IN THE COLLECTION OF
THE REV. WILLIAM HOLWELL CARR,
L O N D O N.

Painted by Andrea del Sarto.

THE great value attached by the Italian nobility to works of the highest class of Art, and the strict entails by which they secured their magnificent Collections entire in their families, rendered it nearly as difficult, prior to the late revolution, to obtain any of the original pictures of ANDREA DEL SARTO, as it had been to procure those of RAFFAELE himself.

To form a just estimation of a painter, either ancient or modern, his best works should be resorted to, and studied with attention.

The picture now under consideration was long a distinguished ornament in the ALDOBRANDINI Palace at Rome, and acknowledged to be one of the finest productions of ANDREA'S pencil. It is a composition delightfully simple, in which natural and familiar incidents, combined with propriety of expression, appeal directly to our feelings. The infantine playfulness of gesture in the young CHRIST is peculiarly attractive; the air of the Virgin's head, and the beauty of her countenance,

are finely contrasted with the more marked character and general contour of the aged ELIZABETH; and if in the MADONNA there be less than usual of mysterious reverence, the insinuating softness and domestic sweetness in the cast of her features make ample amends. The har-binger of 'glad tidings' points to the SAVIOUR with admiration and delight; a scroll, on which is inscribed *Ecce Agnus Dei*, is at his feet: he is embraced by ELIZABETH, in whose drapery and outline we trace the school of MICHELANGELO, which is also apparent in the foreshortening of the limbs of SAINT JOHN: this tutelar Saint of Florence has always been a favourite of the Florentine painters, and he is here delineated with an uncommon degree of excellence.

Depth and harmony of colour, with a solemnity of style that precludes trivial embellishments, characterize the group, and, while each part is highly studied, a facility of execution pervades the whole performance.

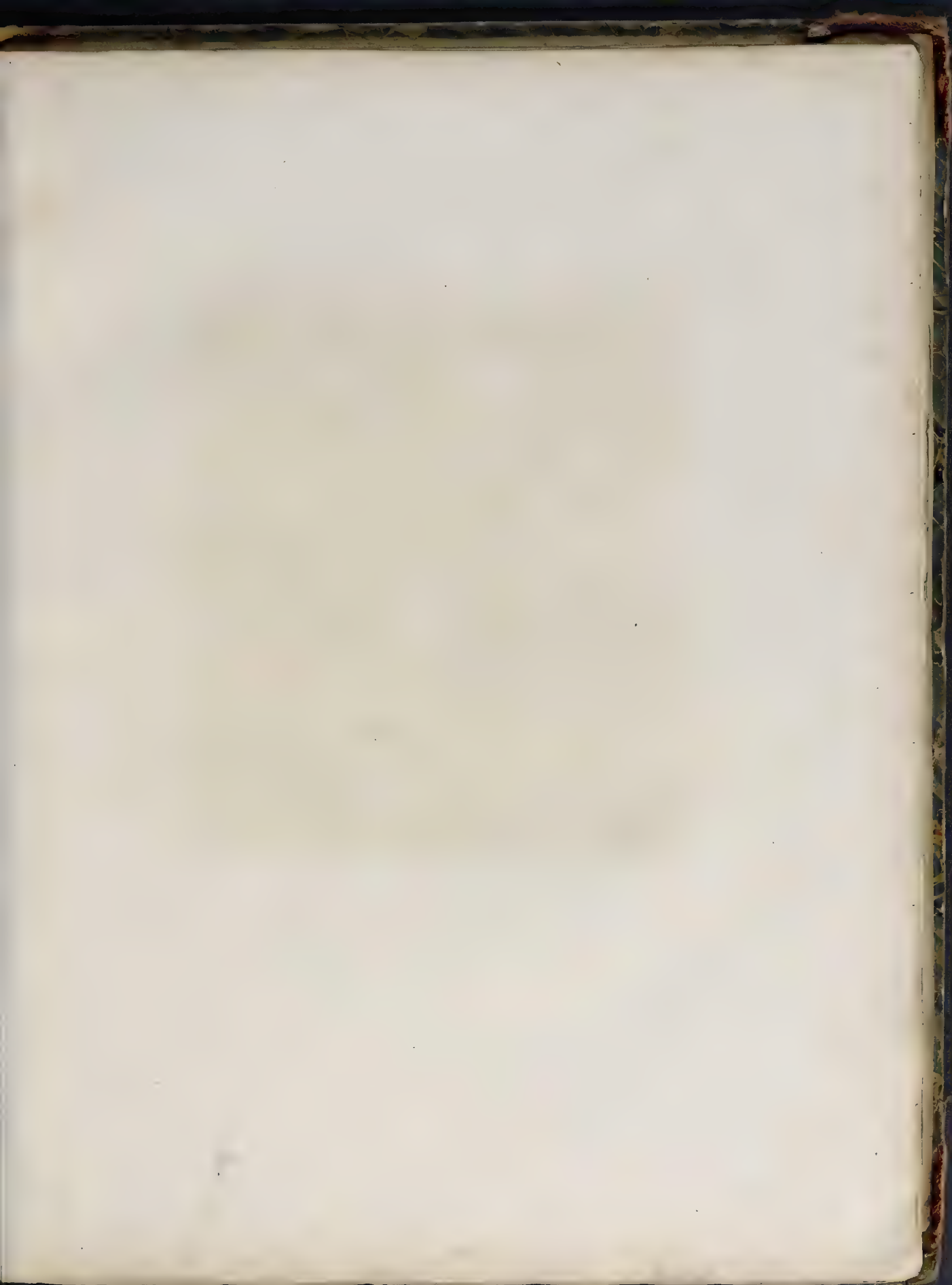
Mr. IRVINE, whose knowledge of the old Masters has enabled him to make many valuable acquisitions in Italy, sent this picture to England A.D. 1806. To the liberal spirit of the gentleman to whom it was consigned,* the lovers of classical Art are indebted for the opportunity of studying, without leaving the kingdom, some of the finest works of the Italian School. From this gentleman the picture, on its arrival, was immediately purchased by the present possessor.

* Mr. BUCHANAN, of Oxenden Street.

Painted on board, 3 feet 5½ inches, by 2 feet 8 inches.

Size of the Engraving 10 inches, by 7½ inches.

Drawn and engraved by P. W. TOMKINS, Historical Engraver to the Queen,
With the permission of the Proprietor.





THE LAST BREATH
 From the original, Peter de Groot, et al. Reproduction of
 (The original is in the collection of the
 Library of the University of Amsterdam)

GASTON DE FOIX.

IN THE COLLECTION OF
THE EARL OF CARLISLE,
LONDON.

Painted by Giorgione da Castel Franco.

HERE we have the Portrait of an illustrious Warrior delineated by a great Painter. The career of both was short, but honourable. Of the first it may be said, "Fortune came smiling to his youth, and wooed it." The early attainments of the latter roused the emulation and stimulated the energies of TITIAN. His style was noble, uniting the beauties of Nature with the embellishments of Art. This small Picture exhibits a compendium of excellence, that marks it the legitimate offspring of an enlightened understanding.

GASTON DE FOIX, Duke of Nemours, Comte d'Etampes, was nephew to Louis the Twelfth; his mother, the sister of that Monarch, with the feelings of a Roman matron, frequently exulted, that GASTON was her work, she having formed his virtues, by attending to his education. This excellent woman, "considering how honour would become her son, was pleased to let him seek danger where he was likely to find fame." With powerful incitements to uncommon exertions, the young General immortalized himself by his achievements in Italy: the splendid victory he obtained at the battle of Ravenna covered him with laurels; he vanquished, and he fell. To attempt adding any thing to the well known history of GASTON DE FOIX, would not be easy; and we find no disagreement among the Writers of the time about his exalted character: panegyrick can scarcely say more, than that the whole of the Milanese was lost by his single death.

How admirably has the Painter treated his subject! The incident is familiar; a Commander preparing for the field; an attendant assisting to adjust his armour. In the composition nothing outsteps "the modesty of nature." In the design there is nothing fantastical or overcharged; no assumed air of conscious superiority in the demeanor of the Chief, whose countenance indicates a tranquil magnanimity of mind.

The charms of colouring and execution characterise the Venetian School. GIORGIONE introduced the system of combining in the same performance a variety of surfaces; calculated to display freedom of pencilling, the magic of contrasted hues, depth of tone, felicity of accidental reflections, harmonised by the intellectual aids that increase the value of refined imitation. The glittering lustre of the armour on the principal figure, the glow and richness of the red bonnet and green velvet drapery of the squire; the softness, warmth, strength, and tenderness of the carnations, are, in this example, illustrative of the golden manner of the Master, and painted in great perfection, under the influence of that important precept....breadth of light and shade.

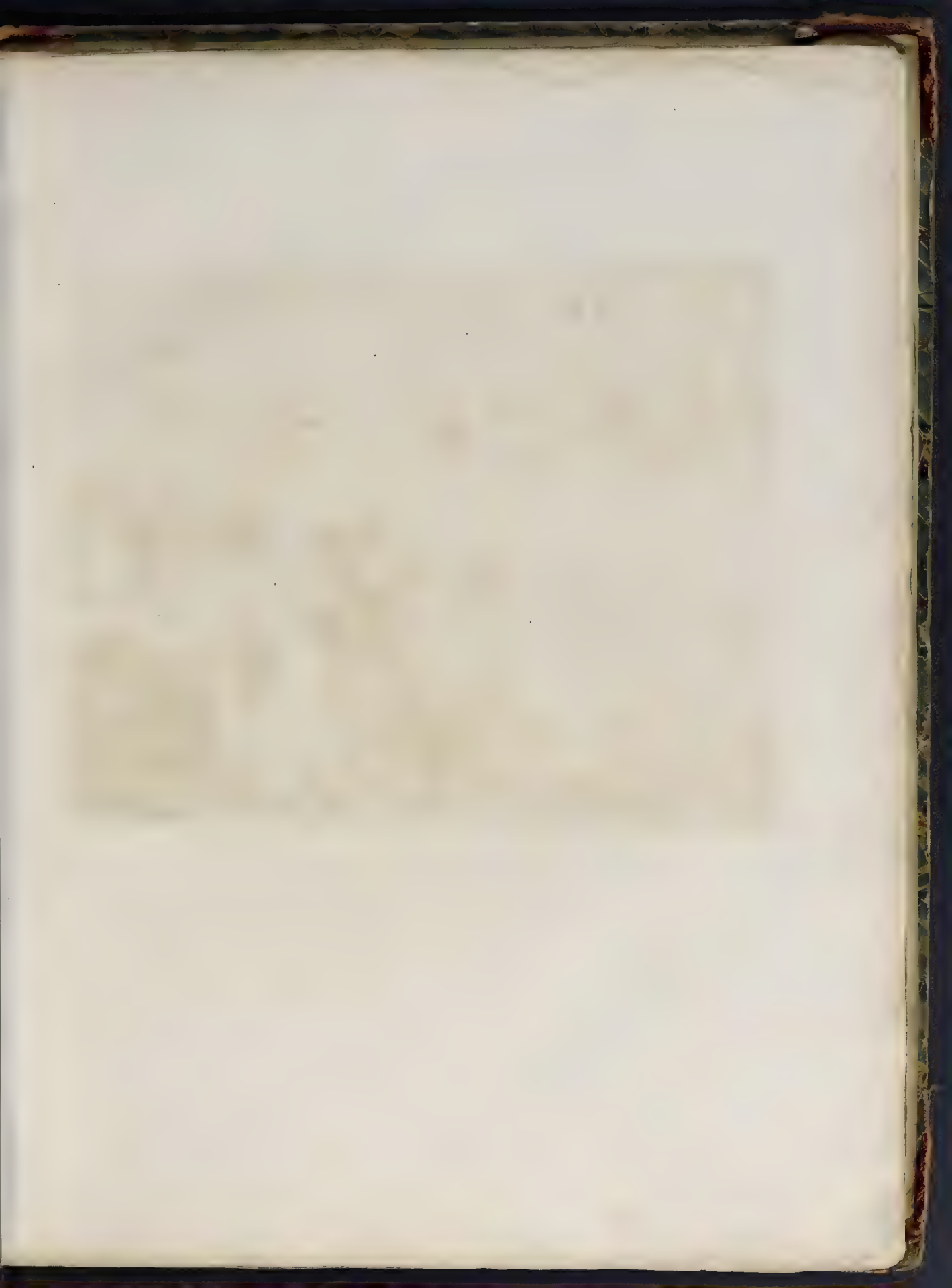
Although abundantly gifted by nature, GIORGIONE despised not the beaten path of preliminary culture. He studied the rudiments of Art under the accurate BELLINO: distinguished for solidity of judgment, with enlarged ideas, and powers neither impeded nor enfeebled by pernicious theories, he took an extensive range in the field of possible improvement. His contemporaries were surprised and instructed by the novelty, truth, and splendour of his style, founded on principles diametrically opposite to the "laboured littleness" of preceding practitioners; a style which, from its intrinsic, obvious, and pre-eminent merit, forms an epoch in the history of Painting.

Castel Franco and Videlago contend for the honour of being the birth-place of GIORGIONE; whose original name, GIORGIO, received the addition of a superlative, implying the portly comeliness of his person. He died of the plague, in his thirty-fourth year, A.D. 1511.

This Cabinet Picture formerly enriched the Gallery of the Duke of Orleans in Paris.

The Engraving is the Size of the Painting, which is on a Panel, $7\frac{3}{4}$ inches high, by $6\frac{1}{8}$ inches wide.

Drawn by W. W. HODGSON, and engraved by A. CARDON,
With the permission of the Proprietor.





THE VIRGIN MARY SEATED WITH THE INFANT JESUS
BY J. M. W. TURNER, R.S.A.
1805

THE VISION OF ST. AUGUSTINE.

IN THE COLLECTION OF THE

REV. WILLIAM HOLWELL CARR,

LONDON.

Painted by Benvenuto da Garofolo.

SAINT AUGUSTINE had been long engaged in an unprofitable attempt to illustrate the doctrine of the Trinity. At length he desisted; being warned in a vision by a little child, who appeared to him seated, with a ladle in his hand, by the sea-side, that it would be more easy for him to transfer the entire contents of the ocean into a small hole which he had made in the ground, than for any exertion of the human intellect to reach the heights of that sublime mystery.

Such is the subject of the painting before us; or rather the principal subject of it; for the exquisite group of the Holy Family with the Angels in the Sky, the figure of St. Catharine beneath, and that of St. Lawrence in the distance, have no relation to this story; and were doubtless introduced by the painter at the express desire of his employer, who, according to the prevailing custom, wished to have inserted in the same votive picture the representations of all those saints to whom he was more especially accustomed to address his orisons. In this piece therefore anachronism is no fault: the artist never intended it to possess the verity of historical representation; and it would be unreasonable to censure his departure from laws to which he did not consider himself amenable. The merits of his performance must be tried, not by the arbitrary rules of general criticism, but by the rules of Art.

The figure of Augustine, dressed in the robes of Episcopacy, unites simplicity with dignity, and is not wanting in expression. His pen is in his hand, and he turns towards his infant monitor, listening with no great share of complacency, to the sentence that discourages him from

proceeding in a work on which he had bestowed so much pains. The modest figure of St. Catharine standing behind Augustine, is judiciously introduced. The sober tint of her vestment is well contrasted with the rich crimson of his mantle; and, by being in great part kept in shadow, produces, in union with the dark parts of the rocky landscape and the foreground, a broad and deep mass, which gives increased importance to his figure, and throws it out with great effect.

The magnificent vision of the Holy Family, seated in the clouds, and attended by the celestial host, is beyond all praise. Equal in elegance to the most admired productions of Parmigiano, is the varied and well contrasted group of angels playing upon musical instruments: whilst the simple and larger figure of the Madonna possesses a dignity, joined to a beauty of character, of which the works of modern art can offer, perhaps, but few parallel examples; the whole furnishing abundant testimony not only of the benefit which Garofolo derived from the instructions of Raffaello, but also that, during his stay in Rome, he did not contemplate the sublime remains of ancient sculpture in vain.

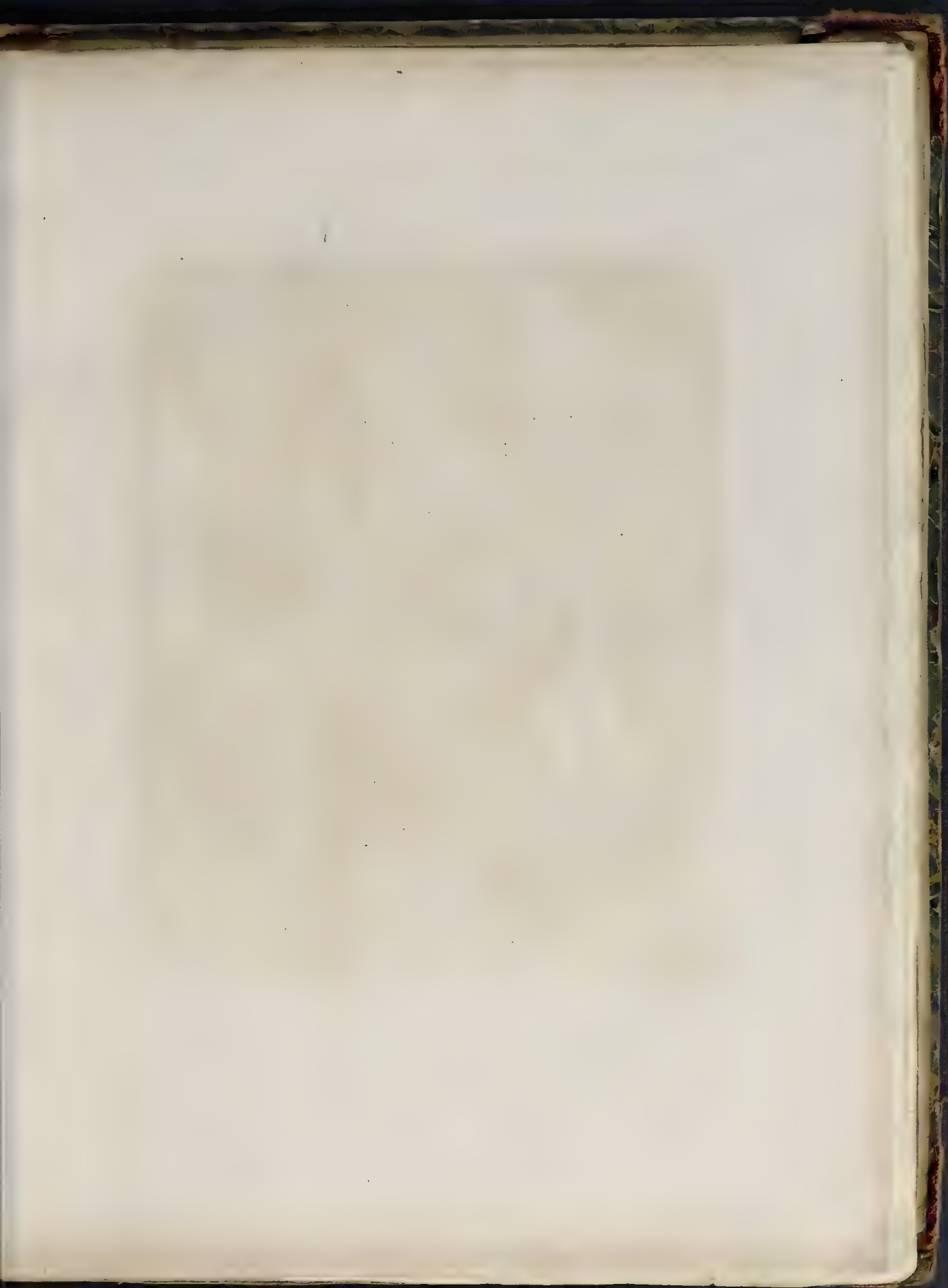
In viewing this picture the lover of the Art cannot fail to be struck with the force and splendour of its colouring; a part of painting wherein the artist eminently distinguished himself, and of which he imbibed the principles in the schools of Ferrara, and other parts of Lombardy, previously to his going to Rome. This captivating quality in the works of Garofolo, united as it is with the chaste design of the Roman school, has ever insured their estimation; and indeed his best pictures are more highly prized in Italy than those of any other scholar of Raffaello.

The picture above described may safely be styled one of the finest he ever produced, and was formerly in the collection of the Prince Corsini at Rome. It was brought to England in 1801 by Mr. Ottley.

Painted on board 2 feet 8 Inches in width by 2 feet 1 Inch $\frac{1}{2}$ in height.

Size of the Engraving 10 inches, by 7 $\frac{7}{8}$ inches.

Drawn by W. W. Hodgson, and Engraved by P. W. Tomkins, Historical Engraver to Her Majesty, with the Permission of the Proprietor.





BAROCIO.

LA MADONNA DEL GATTO.

IN THE COLLECTION OF
THE REV. WILLIAM HOLWELL CARR,
LONDON.

Painted by Frederico Baroccio.

THE connoisseur who confines his approbation to one mode or form of excellence, whether in the composition or execution of a picture, and condemns every style that coincides not with his arbitrary standard, can never be supposed to have taken an enlarged view of a subject which, like nature, abounds with variety. The pre-éminent accomplishments of RAFFAELLO are enthusiastically extolled; the learned manner of BUONARRUOTO stands unrivalled; while the brilliancy and softness of CORREGGIO, proclaim him almost a miracle in the union of loveliness and truth:—yet a great degree of praise must be conceded to the emulous successors of these distinguished men; although their works possess not the effulgence of science comprehended only by a few, they teem with beauties calculated to interest the feelings which nature has bestowed on all. In this class of art the paintings by BAROCCIO maintain a distinguished rank; and this pleasing picture corresponds with the high reputation of its author. The cat introduced in the corner of the composition, although it may be deemed a trifling, is yet a natural incident, and tends to obviate the sameness which would otherwise, almost unavoidably, occur in the numerous repetitions of the Holy

Family. The entire group is delineated in that gentle, graceful manner, which exhibits an excellence of very difficult attainment—the appearance of unstudied ease.

A parsimony in the distribution of drapery is as much to be condemned as the parsimony that withholds the embellishments of life where they ought to abound; but a mean should be observed. Here the painter has not swerved from propriety; the folds are ample, without encumbering the figure, and the choice of colours is consonant to a rule that always produces harmony, namely, a proper arrangement of red, blue, and yellow. In the Venetian school the same result was obtained by what are technically called, broken tints, which is presumed to be the most approved manner: but the paintings by BAROCCIO maintain a clear and brilliant tone throughout; and, at times, from the brightness of his carnations, it has been insinuated, that, like PARRHASIUS, he fed his figures on roses.

While the Florentine and Roman schools represent Joseph with a countenance marked by the more severe emotions of the mind, the Lombard professors, and their imitators, as in this instance, characterize him with features that indicate a heart dilated with happiness, and a soul attuned to benevolence. The mild old man leans forward, and seems to enjoy the amusement of St. John, who tantalizes the “demurest of the tabby kind,” by holding up a goldfinch: nothing can be more lovely than the Bambino: the Madonna expresses tenderness and affection, and in fixing the attention of the child, her deportment evinces a mother’s fondness. SHAKESPEARE has elegantly touched on the moral inculcated in this domestic scene, adorned by humility,

“ ’Tis better to be lowly born,
And range with humble livers in content.”

Having availed himself of the best instructions he could obtain in his native city, BAROCCIO at the age of twenty visited Rome, where he was cordially welcomed by GIOVANNI D’UDINI, who fondly imagined the genius of RAFFAELLO revived in this student of Urbino. To a com-

mendable modesty he united great natural abilities : he examined with attention the works in the Vatican, practised for some time with **FREDERICO ZUCCHERO**; but ultimately established his florid manner, from an accidental view of some studies in crayons by **CORREGGIO**. Though favoured with the most flattering prospects; patronized by **PIUS THE FOURTH**, praised by **MICHELANGELO**, and esteemed by his contemporaries; this ingenious man, out of his art, possessed neither a sound imagination nor a clear judgment. His mind continually brooded over an imagined injury, for the removal of which no oblivious antidote could be found. Impressed with the idea that he had been poisoned by his rivals, he continually laboured under a mental distemper, which enervated his exertions, clouded his prospects, and soured every enjoyment. Notwithstanding his terrified apprehension, he attained his eighty-fourth year, a circumstance that powerfully contradicts his unfounded and illiberal surmise.

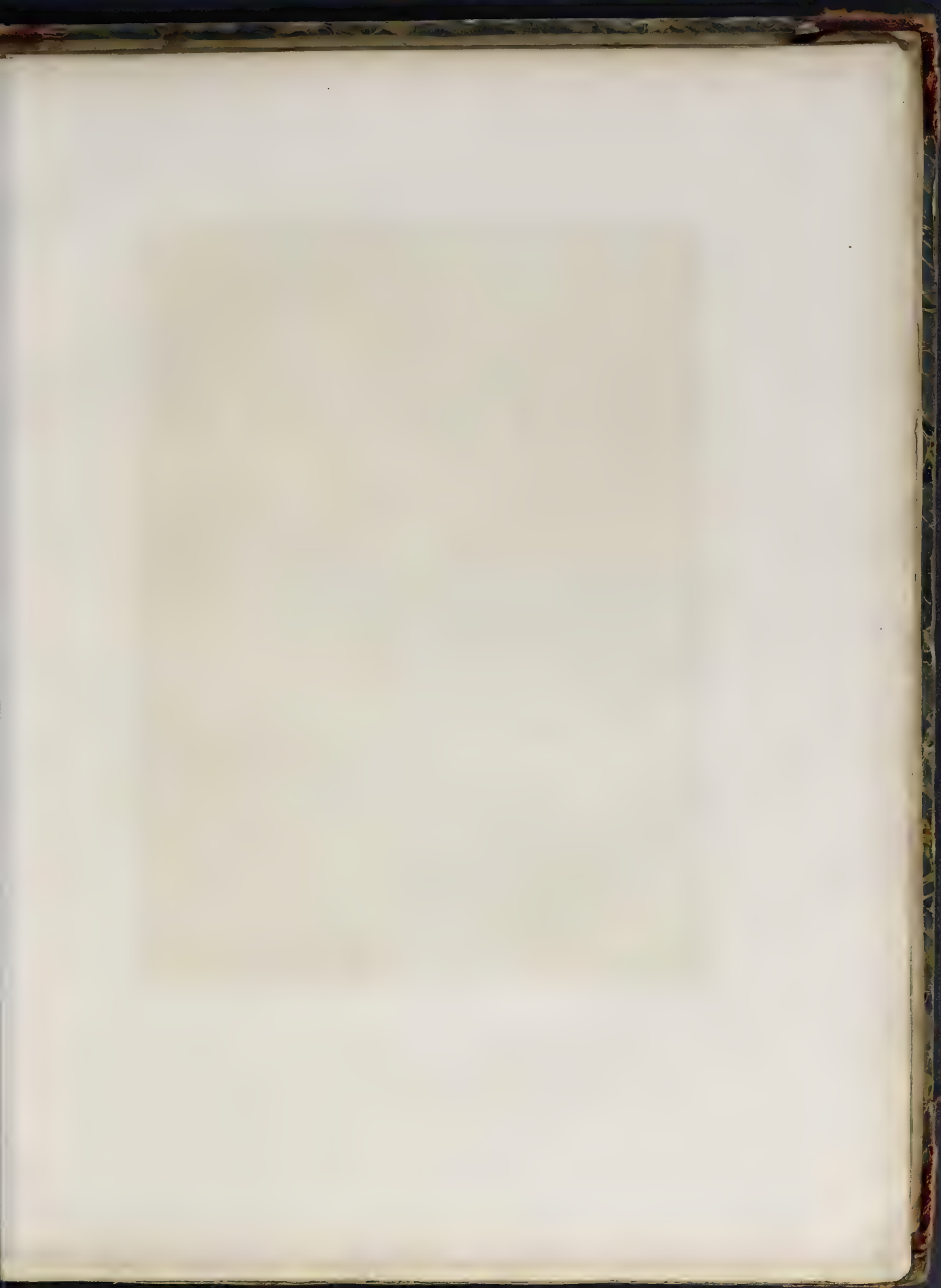
This picture was formerly very much admired in the Cesàré Palace, at Perugia, and was brought to England in 1807.

Painted on canvas, 3 feet $8\frac{1}{2}$ inches high, by 3 feet $\frac{3}{8}$ of an inch wide.

Size of the Engraving, 10 inches high, by $8\frac{1}{4}$ inches wide.

Drawn by **P. W. TOMKINS**, Historical Engraver to her Majesty, and **W. W. HODGSON**,
and engraved by **A. CARDON**,

With the permission of the Proprietor.





• *Journal of the Royal Society of Medicine*, 1911, 4, 1111.

1. The first of these is the fact that the *total* number of people in the world is increasing at a rapid rate. This is due to a number of factors, including improved medical care, increased food production, and a general increase in the birth rate.

CHILDREN AT PLAY.

IN THE COLLECTION OF

THE EARL OF GROSVENOR,

LONDON.

Painted by Niccolo Poussin.

WE admire not in this beautiful little picture the earth-born progeny of mortals. These are the sportive attendants of Venus, the arbiters of the lover's happiness, the victorious assailants even of the gods. The most prominent figure of the group was probably meant by Poussin to represent Cupid, or Eros, and the infant of darker complexion, by whom he is embraced, his brother Anteros. Venus, according to ancient mythology, had no other offspring. But as, in addition to these, the Poets often describe the Goddess as accompanied by numerous subordinate agents, so here also three of the assistant Loves are introduced in the background; one filling a basket with ripened fruit; a second eagerly endeavouring to secure a butterfly, the well-known emblem of the soul; whilst a third, already successful in the same pursuit, sits triumphant, and with watchful and delighted eye marks the feeble efforts of the winged captive to escape from his hold.

Niccolo was at all times eminently successful in the treatment of subjects of a classic taste. Thoroughly conversant with the numerous fragments of ancient art which remain to us, familiar with the writings of the Greek and Latin poets, he may, to use the words of Sir Joshua Reynolds, be said to have possessed a mind thrown back two thousand

years, and, as it were, naturalized in antiquity. The title of 'Philosophic Painter,' which recent critics have improperly bestowed upon Mengs, may with justice be claimed by Poussin.

The picture before us is in all respects most studied and perfect in its kind. The figure of Cupid, which receives the principal light, is of exquisite beauty, and the delicacy of its carnation derives increased lustre from the contrast afforded by the darker complexions of the surrounding figures, especially that of the infant which we have supposed to represent Anteros; whose ruddy arm, crossing the fair bosom of his playmate, serves also to give a zest and agreeable intricacy to the whole composition, at the same time that, with great propriety, the eye is thereby immediately called to the central and most interesting part of the group.

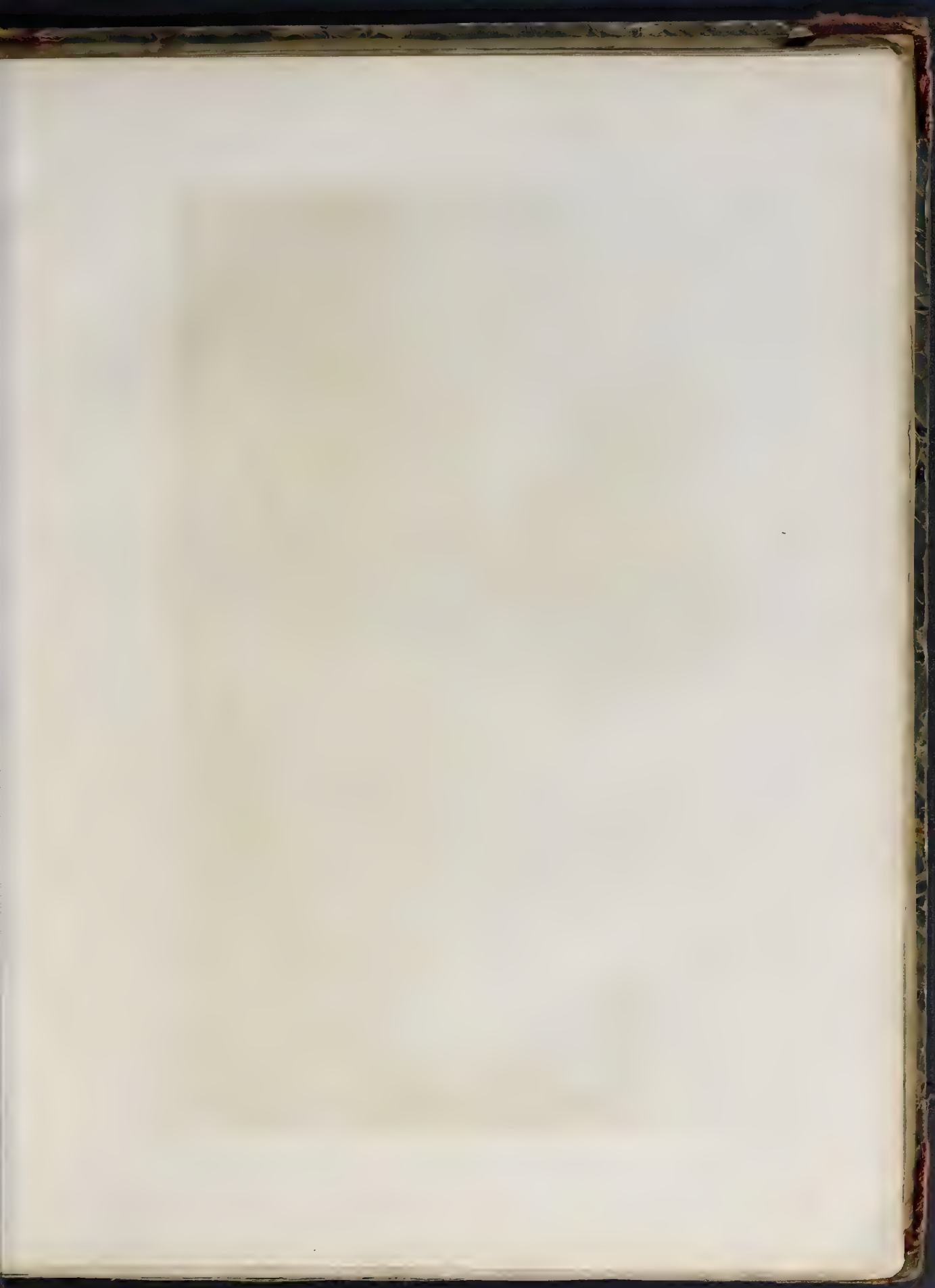
The background is managed with consummate skill. The large mass of dark foliage on the left serves admirably to throw out the figures, whilst the three stems crossing each other on the right, and the blue sky and distant country seen through them, effect the double purpose of preventing that regularity of form, which would otherwise have been occasioned in the masses of light and shadow, in consequence of the rotundity of the group, and of contributing with the white linen drapery, upon which the figure of Cupid is recumbent, to preserve that due balance of cold and warm colours, without which experience teaches us the colouring of a picture can never be perfectly agreeable to the eye.

Poussin excelled in delineating the inartificial graces of children, in which he is said to have made Titian his model: in the beautiful production before us he has happily succeeded in appropriating, together with the design of that great artist, the rich and glowing tints of his colouring.

Painted on canvas, 1 foot 4 inches by 1 foot 9 inches.

Size of the Engraving 8 inches by 10½.

Drawn, with permission, by P. Violet. Engraved by R. Woodman.





From the original painted by J. J. VAN LINDEN, in the Collection of the
 Library of the University of Leiden.

The original painted by J. J. VAN LINDEN, in the Collection of the
 Library of the University of Leiden.

M I D - D A Y.

IN THE COLLECTION OF
EARL GROSVENOR,
LONDON.

Painted by Claudio Lorenese.

IT is recorded of Claude that, from an early period of his career, his talents were so universally appreciated, that he was unable, by the most unremitting application to his art, during the course of a long protracted life, to satisfy the general avidity to possess his pictures. Of him, more than of any landscape painter that ever lived, it might be said, that he dipped his pencil in the rainbow, and transferred its magic hues, in all their endless variety of combination, to his canvass. He gave to water its depth, its coolness, its lustre, and its transparency; he represented the due gradations of vapour in his distances; he distinguished by characteristic touches the different hours of the day, and was the first, and perhaps the last, who may be said to have painted air. To this perfection in colouring he joined a more perfect knowledge of linear perspective than was, perhaps, ever possessed by any other artist; the different plains of his landscapes come forward or recede with a truth of effect bordering on illusion; every object keeps its just place; every thing appears reality.

A late Italian writer observes, that a large landscape of Poussin or Salvator is seen in half the time that is required to examine the beauties of even a small picture by Claude. "The latter," he adds, "amuses the spectator in a hundred different ways: it leads his eye through so many channels whether by land or water, and calls his attention to so many objects worthy of remark, that he feels, as it were, obliged, as when actually travelling, to stop occasionally to take breath; it opens to his view so great an extent of distant country, that he almost anticipates the fatigue of a long journey."* Nor are the near objects of his pictures less worthy of

* Lanzi. "Storia Pittorica."

praise; the leafage of his trees possesses all the lightness and the variety of nature; and the herbs in his foregrounds are finished with delicacy and truth of pencil. Such are the beauties of his landscapes, which may indeed be said to have no fault, except what is sometimes occasioned in them by the too lavish an introduction of ill drawn and unappropriate figures.

The picture before us, whilst it displays in a most eminent degree the beauties of Claude's pencil, is free from such defect. The Goat-herd and his nymph, surrounded by their flock, and beguiling the sultry hours of the day by listening to the sound of the flute, are most happily introduced in the foreground. These figures, by the force of their colouring, throw back the distant scenery with increased effect, at the same time that, without distracting the attention of the spectator from the beauties of the landscape, they serve together, with the smaller figures scattered here and there in the middle ground, to enliven the whole. The rapid declivity leading from the foreground to the river is expressed with consummate ability. Here, protected from the rays of the sun by the overshadowing foliage of a large tree, a group of cattle are seen browsing on the banks of the stream, or bathing in the transparent fluid. In the offskip, on the right, are the remains of an ancient village delightfully situated on a woody eminence, and behind are a picturesque mountain and a water-fall. The broad expanse of the river continues on the left, where, in the middle distance, it is bordered by a magnificent city, and traversed by a bridge. Beyond these objects the eye wanders over the uncertain forms of an extensive distant country bounded in the horizon by lofty mountains.

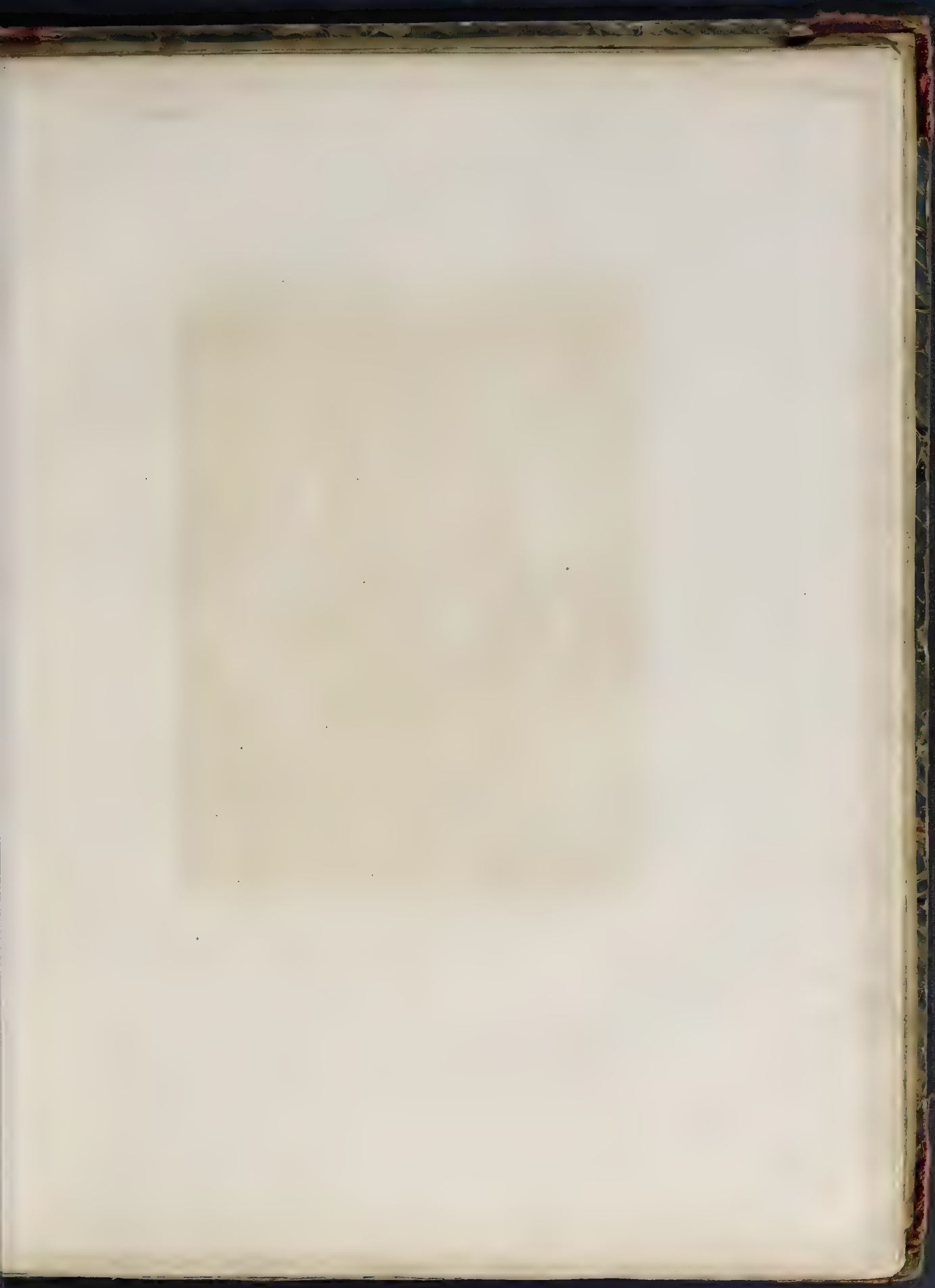
Further to expatiate on the merits of this exquisite picture would be a misapplication of language. The annexed engraving will convey an accurate idea of the beauties of its composition. Of its colouring, they alone, who are conversant with the finest productions of the Artist's magic pencil, can form a just estimate.

This Picture is painted on canvass, 4 feet 9 inches by 3 feet 3 inches.

Size of the Engraving $13\frac{1}{8}$ inches by 9 inches.

Drawn by W. M. Craig, and Engraved by J. H. Wright,

With the permission of the Proprietor.





PARMIGIANO

THE
MARRIAGE OF ST. CATHERINE.

IN THE COLLECTION OF
WILLIAM MORLAND, ESQ. M.P.
LONDON.

Painted by Parmigiano.

PARMIGIANO excelled in the delineation of the pleasing passions: to an abundance of taste he united a clear judgment; his works teem with the delicate gradations of sentiment, and possess that fascinating grace which results from unrestrained propriety of action.

Of Italy it has been remarked, "the devotion of that warm soil is tenderness, not sublimity." Hence the repetition of infant sweetness in the Bambino, the spotless beauty of the Madonna, and the visions of the fair enthusiast. The mystical marriage of Catherine has been a favourite subject of the painters and their employers. To the first it afforded materials for an agreeable combination of the graces of Art; while the latter, not unfrequently, encouraged the legendary tale as tending to excite in the unpractised bosom of a daughter, where the family were numerous, a desire to embrace the seclusion of a cloister.

At the first glance it might be imagined, that through inadvertence, the Painter suffered the Bambino to place the ring on a finger of the right hand of the bride; but ANTONINO, the biographer of the Saint, asserts the supposed ceremony to have thus occurred. The finger and the ring are preserved in the Church of Saint Catherine, in the *Strada Giulia* at Rome, and are carried in procession annually on the second Sunday of May. The Saint was a native of Siena; she suffered martyrdom A. D. 1380, in the thirty-third year of her age.

This cabinet picture is characterised by breadth of effect, executed with freedom, and displays the easy and insensible swell of chastised variety, combined with the mild harmony of colouring appropriated to refinement and elegance. The principal light falls on St. Catherine; her yellow drapery brightens up the composition; while with virtuous softness she gazes on the infant bridegroom, he, with healthy playfulness, looks up for the approbation of the Madonna, whose action and tone are kept as unobtrusive as possible. The introduction of a second, and a contrary light through the window of a chamber in the background, has been praised as an early instance of the happy management of a novel incident: the admission of an old man's head in the corner, at the bottom of the picture, is not so easily accounted for, and yet a similar liberty was a common practice of the Master.

The family name of PARMIGIANO was MAZZUOLI: he acquired his popular appellation from Parma, the place of his nativity. He went early to Rome, where he was received as an accomplished professor; but, like other votaries of the Arts, retired soon after the Spaniards had sacked that magnificent city. This celebrated Painter attained his thirty-sixth year, a year less than was granted to the divine RAFFAELLO, whose spirit was said to be transfused into PARMIGIANO.

This highly valued performance formerly graced the Prince Borghese's Gallery at Rome, where it was purchased by William Young Ottley, Esq. and by that gentleman brought to England.

Painted on board, 20 inches high by 22 $\frac{3}{4}$ inches wide.

Size of the Engraving, 6 $\frac{3}{8}$ inches by 8 $\frac{1}{4}$ inches.

Drawn, with permission, by W. W. Hodgson.

Engraved by J. S. Agar.





The Handbook
 of the English Language
 (London by P. N. Butler, 1880)
 The Handbook of the English Language
 (London by P. N. Butler, 1880)

THE HORN-BOOK.

IN THE COLLECTION OF

THE EARL OF ASHBURNHAM,

L O N D O N.

Painted by Bartolommeo Schidone.

AMONGST the most captivating pictures of every great master, we may safely class those small easel-pieces, upon which, in the moments of relaxation from laborious study, the painter employs his pencil to give permanence to some accidental beauty of nature, or indulges it in the grateful task of embodying some long cherished idea; unshackled by the will of a patron; unmindful of the applause or censure of the world. That which is done with ease is commonly the best; and a work which an artist executes with pleasure to himself, will seldom fail to occasion delight in others.

The picture before us is the offspring of one of these happy moments: and it is probable that Schidone, whilst painting it, was no more mindful of the future and universal praise which awaited his performance, than was the little country girl his model, whose unaffected attitude and animated countenance he has so well delineated.

The subject of the piece needs no comment. The young student is busily employed in getting her lesson by heart, that she may be ready, when called upon by the master; and her mind is so entirely occupied by her present laudable purpose, as to render her almost unconscious of the importunities of a boy, who is seen behind, touching her on the shoulder, and apparently endeavouring to persuade her to throw aside her Horn-book, and go to play.

As the unsuccessful solicitations of the little idler serve but to testify the persevering diligence of the girl; so his figure, the head and right hand of which only are represented, being kept in a low and unobtru-

sive tone of colouring, answers the double purpose of enriching the picture, and of throwing forward the figure of the young female with increased force of effect. The two smaller figures in the background are in like manner purely accessorial; and, indeed, Schidone has evidently considered the piece as the representation, not of a group, but of a single figure; and has anticipated in its execution the rule of Du Fresnoy and Reynolds, that, when a picture consists of a single figure only, that figure should be contrasted in its limbs and drapery with a great variety of lines and colours, so as to be as much as possible a composition of itself.

This variety is displayed in the figure before us, and happily without the least infringement of that simplicity of character which the subject required. The broad light upon the linen cap and sleeves, is admirably connected with the smaller mass of light upon the white linen in the basket, by means of the light upon the right arm, and the straw-coloured apron; and the brighter light upon the Horn-book, contrasted by the bold projecting shadow thrown upon it by the figure, produces a surprising effect. The red characters interspersed upon the Horn-book, and the scarlet cushion in the basket, serve to enliven the whole, and at the same time to give delicacy to the tints of the flesh; whilst the dark and chastened blue of the girl's dress assists the chiaroscuro of the piece, and is the means of preserving a due balance of cold and warm colour throughout the picture.

This beautiful little specimen of the talents of Schidone was formerly in the collection of the King of Naples at Capo di Monte. It was brought to this country by the late Sir William Hamilton, at whose sale it was purchased by the father of its present noble possessor.

Painted on board: 1 foot 2 inches by 1 foot 11 inches;
size of the Engraving $5\frac{1}{2}$ inches by $9\frac{3}{8}$ inches.

Drawn by P. W. Tomkins, Engraver to Her Majesty, and engraved by Robert Cooper, with the permission of the Proprietor.





LOT AND HIS DAUGHTERS.

IN THE COLLECTION OF

THE MOST NOBLE THE MARQUIS OF LANSDOWNE,
LONDON.

Painted by Guido Reni.

THIS picture pleasingly elucidates the feeling and taste of GUIDO : not aspiring to the epic excellence displayed in the same history by RAFFAELLO in the Vatican, he has dramatized the subject ; and every figure is influenced by the part it sustains in developing the story. It is no small merit in the artist, that, spurning the vulgar and offensive scene of the cave, he has, with dignified propriety, selected for exhibition the second flight of Lot and his daughters, when they are departing from Zoar, to take refuge in the mountain, conformably to the celestial messenger's injunction to the patriarch.—The countenance of the old man is full of benignity, wisdom, virtue, and serenity ; in him the energies of life repose, but are not extinguished. With parental solicitude, and firmness, he points out to the eldest daughter the path which heaven has allotted for their retreat : her features betray discontent, and her right hand indicates expostulation ; she already seems alarmed at the forlorn prospect ; while the sister, possessing characteristic beauty in the fulness of perfection, looks towards her father with the most endearing complacency. Her hands, painted with the peculiar grace, and fascinating pencil of GUIDO, embrace a vase judiciously introduced, not merely as a decorative embellishment, but an illustrative appendage to the subject. The colouring throughout is vigorous and harmonious ; the light and shade are distributed in agreeable masses, powerful yet

possessing clearness; the draperies are cast with judgment, and the grouping, as a whole, is so skilfully arranged, that the composition may be quoted to illustrate a principle that equally pervades painting and rhetoric, as exemplified by an ancient* writer, who compares a loose sentence to a heap of stones, and a regular period to an arch in which the stones have a dependance on one another.

Of GUIDO it may be said, that he possessed a refined, delicate, and penetrating, though not a comprehensive taste; his imagination seized on those characters and expressions which were allied to his disposition, sometimes ostentatious, never inelegant. Ambitious of distinguishing himself for originality, he formed a style entirely his own: leaving the forcible manner he pursued in his early productions, of which this picture is an agreeable example, he adopted a grey, or silvery tone of colouring. The novelty of this practice, united to the grace and beauty of his heads, acquired for him almost an unrivalled celebrity. No painter, since the revival of the arts, was so liberally remunerated; yet such was his scale of expenditure, that he found it inconvenient to reside in Rome, from whence he wrote to a friend at Bologna, that his disbursements were enormous, that he could not be parsimonious, nor was it in his disposition to retrench.

This Master was of the Bolognese School; and it redounds to the honour of the founders of that School that their precepts were not enforced by the despotism of pedants, but spread their influence like streams that flow through different soils, improving each in what is best adapted to its nature.

On the demise of the late Marquis of Lansdowne the picture was purchased by the Honourable Cochrane Johnson: and is now in the possession of Thomas Penrice, Esq.

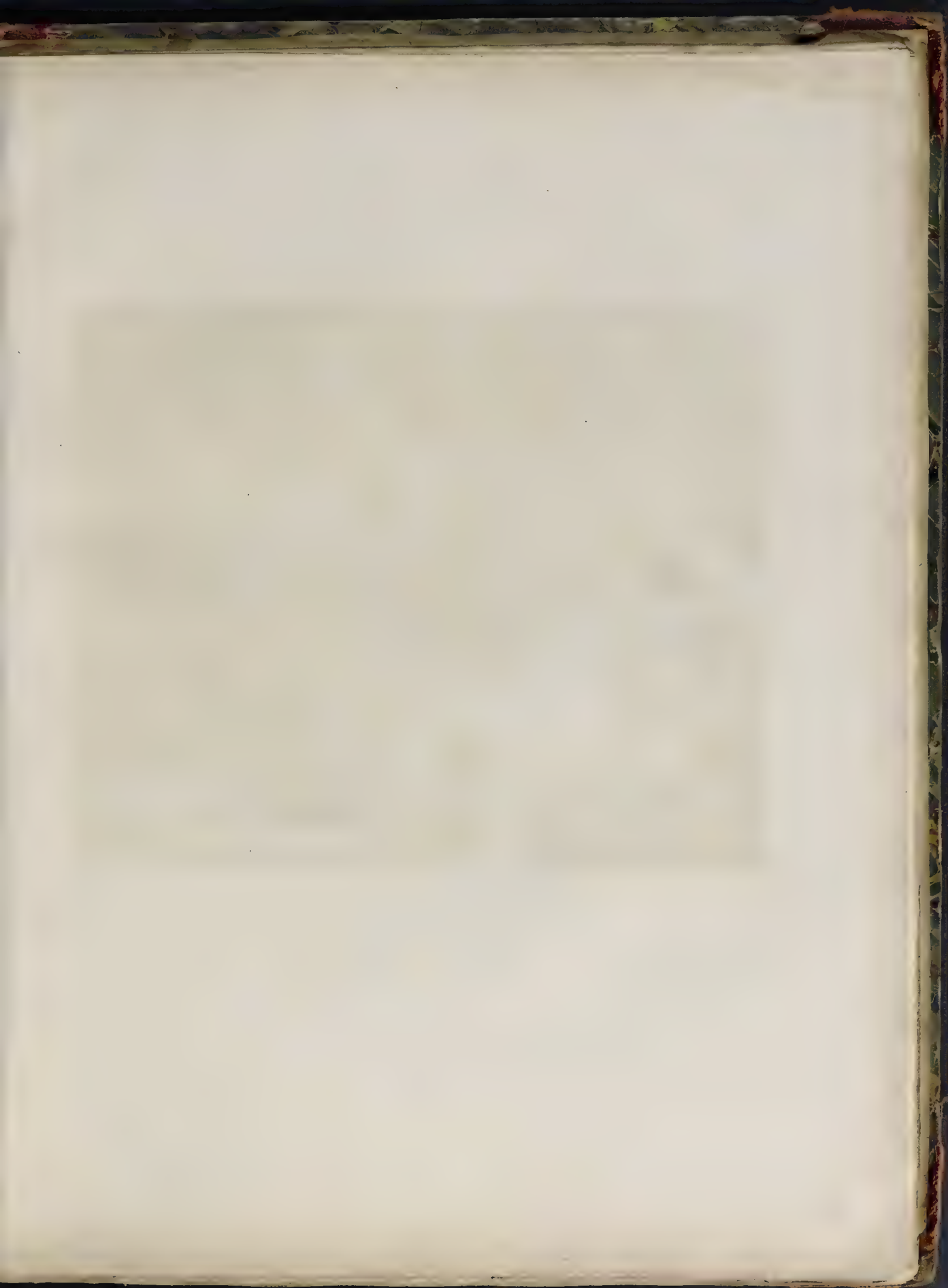
* Demetrius Phalereus.

Painted on canvas, 4 feet 11 $\frac{1}{2}$ inches, by 3 feet 10 $\frac{1}{2}$ inches.

Size of the Engraving, 10 $\frac{5}{8}$ inches, by 8 $\frac{3}{8}$ inches.

By permission, drawn by Hodgson and Tomkins.

Engraved by Schiavonetti.





THE RESURRECTION
By Michelangelo

CHRIST IN THE SEPULCHRE.

IN THE COLLECTION OF
THE RIGHT HON. ADMIRAL LORD RADSTOCK,
LONDON.

Painted by Guercino.

THE desire of improvement is of an active nature ; when this spirit is put in motion sound sense is required to direct its progress ; the mere impulse of a heated imagination may surprise, but a durable reputation must be raised on the scientific exertions of emulation and perseverance. These sentiments have been exemplified by GUERCINO in the course of his studies, and in his best works. The cabinet picture now under consideration displays the abilities of this master to great advantage. A just distribution of light, and a grand force of shadow, with admirable union in the colouring, produce a powerful relief : the fulness and firmness of the pencil correspond with the energy that pervades the whole performance, which, although painted with facility, derives its claims to approbation not from technical dexterity in the execution, but from being a studied and successful effort of the art. The principal figure is well composed, natural, and graceful ; the sympathising grief expressed in the action and features of the two attending angels, augments the interest excited in the mind of the spectator while reflecting on the sufferings of a Redeemer. By the introduction of a lowering sky in a part of the back-ground, we are to infer the earthquake to have subsided : the stone is already removed from the entrance of the sepulchre, and the winged messengers are on their knees, piously waiting the moment

that our Lord should rise from the dead.—To excite the feelings of veneration and devotion, was formerly the object of delineations from sacred history. Pictures of this class lose much of their interest if not examined with a portion of the sensibility that gave them birth : nor can it be fairly stated that the union of piety and taste is incompatible, for while religion purifies, the liberal arts contribute greatly to refine the affections.

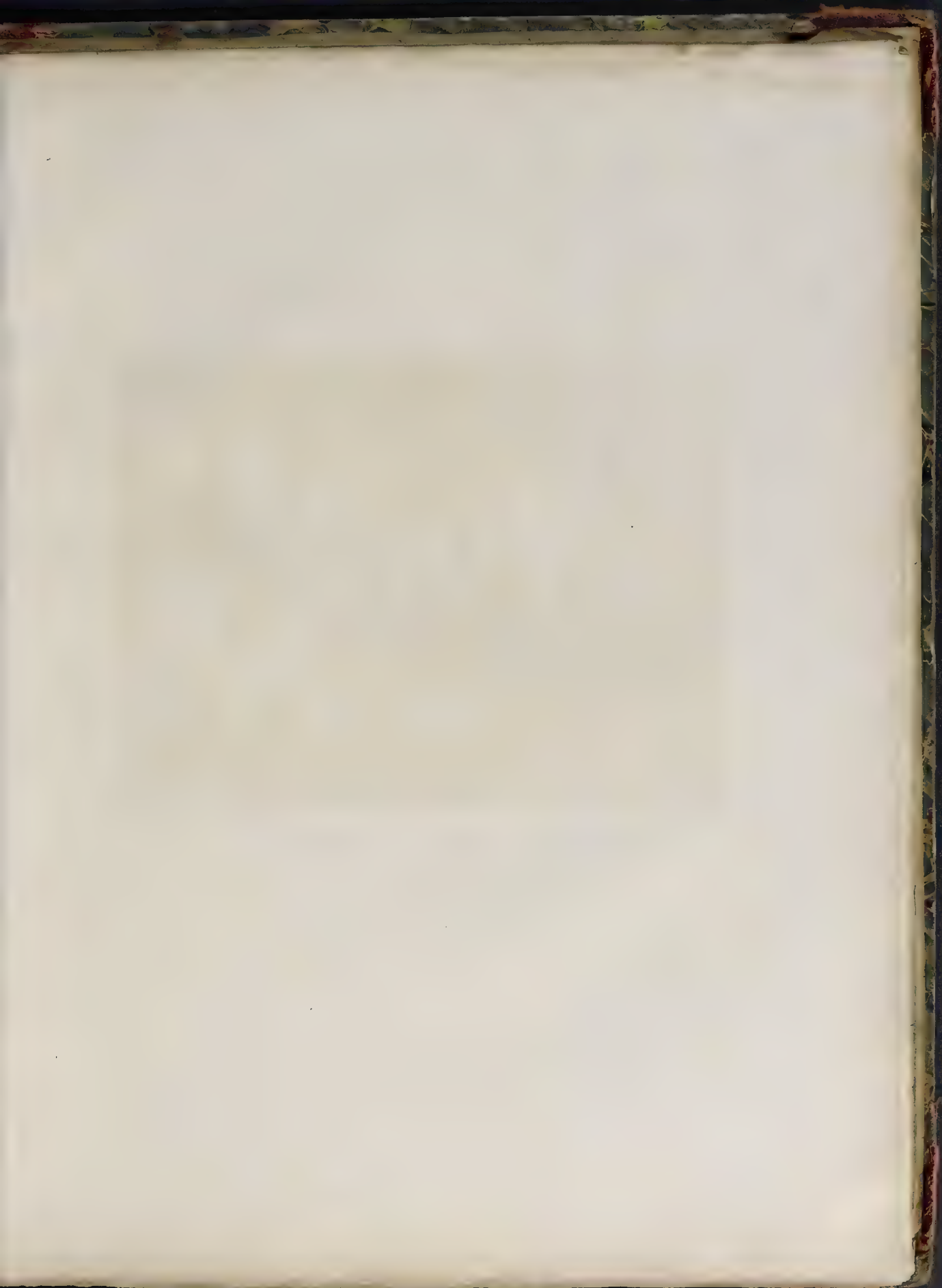
When GUERCINO left his native village of CENTO, he had already made considerable advances towards distinction. He brought with him to BOLOGNA a steady and independent mind ; and though delighted, he never seems to have been dazzled by the effulgence of the CARRACCI SCHOOL. He seldom looked for perfection through the optics of contemplation ;—nature furnished the archetype of each figure he introduced into his works, and the models thus presented he imitated with great ability, invariably maintaining a style and character decidedly his own. LODOVICO CARRACCI, in an epistle to DON FERRANTE CARLO, a literary character, and an encourager of talent, residing at CREMONA, announces the arrival of GUERCINO at BOLOGNA, and mentions, in the warm language of high encomium, the genius and acquirements of this young candidate for fame. “ *Qua vi è un giovane di patria di Cento, che dipinge con somma felicità d'invenzione, e gran disegnatore, e felecissimo coloritore ; e mostro di nature, e miracolo da far stupire chi vede le sue opere.*—Lettere sulla Pittura. T. I. p. 210.

This performance, previously to the French revolution, decorated the BORGHESI palace in Rome ; the Prince disposed of it at Paris ; Lord RADSTOCK purchased it on its arrival in England ; and at a time too late to make any alteration, when the plate and the inscription were engraved, and all the impressions printed off, the picture passed into the collection of the Rev. W. HOLWELL CARR.

Painted on copper, 17 $\frac{1}{2}$ inches, by 14 $\frac{1}{2}$ inches.

Size of the Engraving 9 $\frac{1}{8}$ inches, by 7 $\frac{3}{8}$ inches.

By permission, drawn by P. Violet ; and engraved by T. Cheeseman, and P. W. Tomkins,
Historical Engraver to the Queen.





THE PRESENTATION OF THE VIRGIN MARY
After the great picture by RUBENS *in the Chapel of*
St. Anne, at the Abbey of St. Walburg, near Cologne.

THE
WOMAN TAKEN IN ADULTERY.

IN THE COLLECTION OF
HENRY HOPE, ESQ.

LONDON.

Painted by Rubens.

IN this splendid Picture the glowing pencil of RUBENS vies with the creative powers of the Muse, whose pride it is to present the absent object to the eye as perfectly as nature, and at the same time more delightfully. The persons, actions, and passions, clothed in all the graces of art, form a combination of merits, varied, significant, and harmonious.

The scene is at the entrance of the Temple, where JESUS was teaching the People, when the Scribes and Pharisees brought to him a woman taken in adultery. They arraign the woman, not for the ends of justice, but for the purpose of tempting our SAVIOUR: hence RUBENS has introduced more of cunning than virtue in the face of the principal accuser, who, with a splenetic archness of expression, exhibits the charge; nor are his hands less eloquent than his features in denouncing the abashed culprit. The companion Pharisee, in crimson attire, with a specious display of calmness, watches the benevolent feelings operating on the mild countenance of the LORD. The accused female is placed in the centre of the group; her right hand raised sustains a dark veil

casting a shadow over a lovely face moistened by the tear of contrition : the clear complexioned old man, whose hand presses on the arm of the accused, seems already to have lost some of his asperity ; while in the figure of CHRIST we discover the gentle and divine spirit that commiserates the conduct of the misguided. The secondary agents in the composition are actuated merely by juvenile curiosity, yet are not without their use in advancing the general effect : a youth, and his companion, in an elevated situation, leaning on the plinth of a column, break the monotony produced by the continuity of heads on the same line ; a circumstance scarcely to be avoided in the grouping of half-length figures.

RUBENS painted this picture for the family of KNUYF of Antwerp ; it devolved by inheritance to that celebrated collector the Canon KNUYF, and at the sale of his effects was purchased by the present possessor. From tradition we learn that the three accusers are portraits : the most prominent, with a dark beard and yellow drapery, his forehead decorated with a phylactery, is CALVIN ; the second, without a beard, his head covered with a crimson quoin, is LUTHER ; and the third, with bright carnations and gray hair, represents VAN OORT, the early master of RUBENS : the young man bending over the woman's shoulder was painted from VANDYKE ; and in the delineation of CHRIST, the Artist borrowed from his own profile.

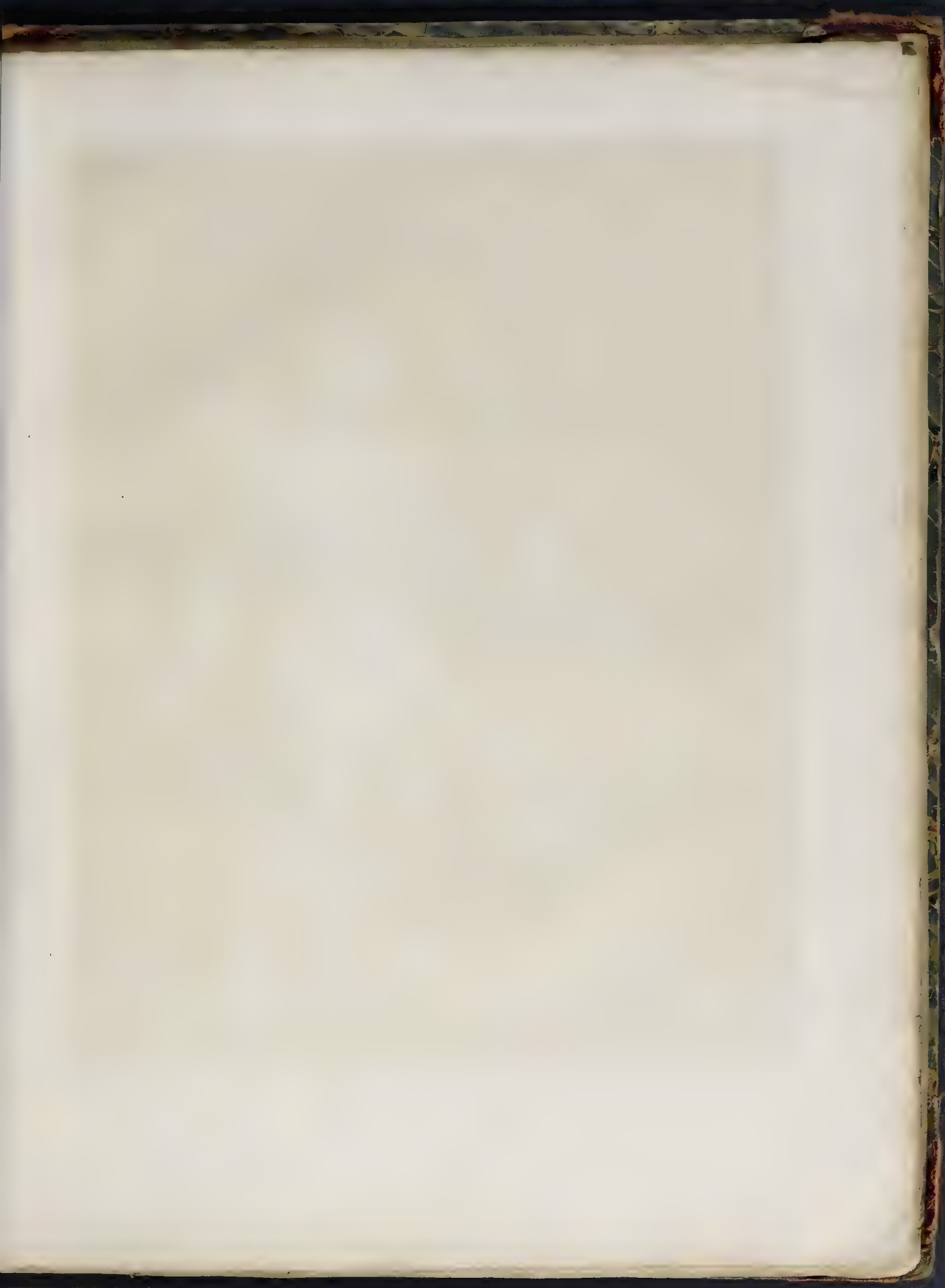
To dilate on the beauties concentrated in the works of RUBENS would require a wide compass and an elaborate discussion. His gold is not without alloy, his beauties are sometimes accompanied with faults, but his errors are the errors of a fervid imagination, and the Critic must be very cold, or severe, who withholds the meed of warm approbation from a Master so generally and so justly admired.

Painted on board, 6 feet 4 inches, by 4 feet 8 inches.

Size of the Engraving 8 $\frac{1}{4}$ inches, by 6 $\frac{1}{4}$ inches.

Drawn by T. UWINS, and engraved by A. CARDON,

With the permission of the Proprietor.





THE INCREDULITY OF ST. THOMAS.

IN THE COLLECTION OF

HENRY PHILIP HOPE, ESQ.

Painted by Adrian Vander Werf.

DIGNITY of choice in the subjects of their pictures, is far from being a general characteristic of the painters of the Dutch school. A market-woman with a hare in her hand, a wench scouring a kettle, and a boy blowing bubbles, are the chief objects in some of their most highly-wrought performances: as if the artist had felt the silly conviction, that by employing his pencil to stamp importance on the representation of things in themselves trivial or uninteresting, he would give the more unequivocal proof of its powers. A few, however, of the school explored a nobler path, and amongst these the author of the picture before us ranks pre-eminent.

Vander Werf, when yet young, formed the laudable resolution of uniting, as far as possible, to the exquisite delicacy of finishing which he had acquired under his Dutch masters, the elevated style of composition and chastened design admired in the productions of Italian painters; and although it cannot be asserted that his genius was one of an extent fully equal to the difficult task he thus imposed on himself, still, the attempt was so far from ending in complete failure that he was rewarded, when living, with honours, riches, and general approbation, and his best works have ever been, and still continue to be, highly esteemed.

In the picture before us, the artist has treated his subject as one comprising two figures only: for although, behind the figures of Christ and St. Thomas, those of several of the other apostles are introduced, in

conformity to the story, they are placed at such a distance, and kept in so deep a tone of shadow, as not to be readily perceived. Upon a first view, the effect upon the spectator is simply that of a group of two figures boldly relieved upon a dark back ground. The too exclusive predilection of Vander Werf for this species of effect of *chiaro-scuro* is justly classed by Sir Joshua Reynolds among his faults. Happily, in the present instance, the scene of the action represented being properly a closed chamber, he has been enabled to indulge it without detriment to the picture. The figure of our Saviour is simple and dignified in its attitude, and his countenance beams resplendent with benignity. Thomas, whose features are expressive of devout contrition, kneels before him, and in obedience to his command stretches forth his hand. But he no longer doubts; and appears rather to touch the wound in the side of his divine master in penance for the unbelief he before so pertinaciously maintained, than for the purpose of removing any scruple still existing in his mind. Of the other merits of this figure it will be enough to say, that its draperies called forth the eulogium of the late President of the Royal Academy, in his account of * a Journey to Flanders and Holland, undertaken by him in 1781; the picture, with the select and celebrated collection to which it belongs, having been then at Amsterdam.

It is not necessary to remark upon the elaborate and delicate pencilling with which every part of this admired performance is finished. This quality it possesses in common with many of the artist's other works. But it may be proper to observe of its drawing and colouring, that the naked figure of Christ is designed with purity of outline, and is painted with a truth and richness of tone not often attained by him.

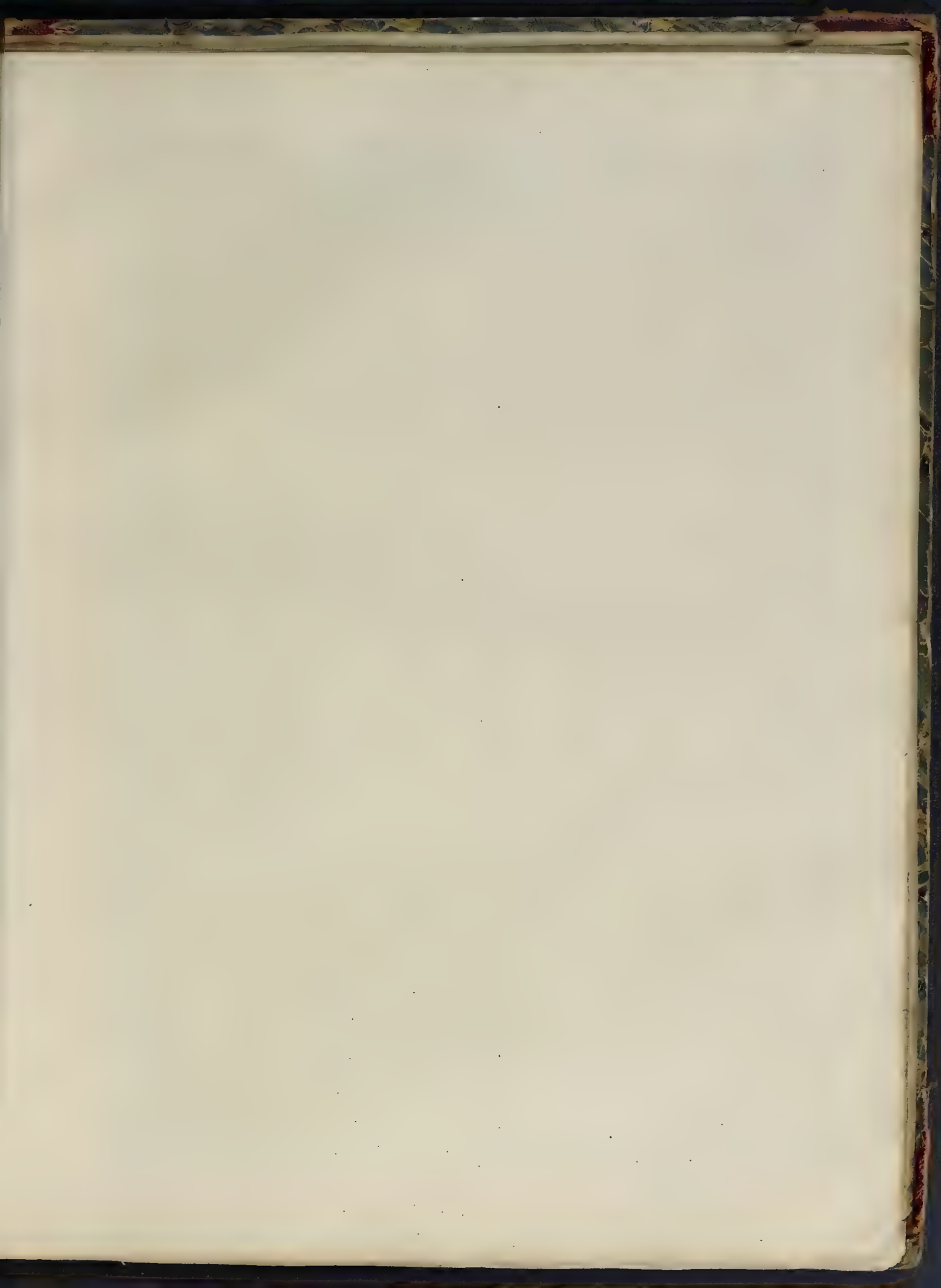
This picture was bought in the year 1741, of Mr. Bicker, by Mr. Bischoff, of whom it was purchased by Mr. John Hope of Amsterdam, the father of the present proprietor.

It is painted on panel, and measures 1 foot 7 inches by 2 feet 1 inch.

Size of the Engraving 10 inches by 12 $\frac{7}{8}$ inches.

By permission drawn by L. Eusebi—and engraved by E. Scriven.

* Reynolds's Works, 1798, 8vo. Vol. II. p. 362.





The ship of the line, the *Republique*, at anchor in the harbor of Brest, during the blockade of the city, in 1793. The ship is shown from the starboard side, with the mainmast and foremast visible. The deck is crowded with figures, and the ship is surrounded by other vessels in the harbor.

AN AQUATIC FETE AT DORT.

IN THE COLLECTION OF
THE MOST NOBLE THE MARQUIS OF STAFFORD,
LONDON.

Painted by Cuyp.

THIS picture gives a view of the maritime side of Dort, a city in south Holland. The interest of the subject has been heightened, and prolonged, by the magic of the pencil, successfully employed in embodying circumstances so appropriate and effective, as to cover the entire scene with irresistible fascination. The sky is the delightful serene of a summer's evening; the clouds float in motionless equilibrium, not a breeze stirring: the undisturbed state of the atmosphere produces a corresponding tranquillity on the tide, which is at its height; the currents of the sea and river appear suspended, and the liquid mirror, from its translucent surface, leaves in the spectator a doubt between real objects and their reflections.

Prince MAURICE is seated in a ten-oared barge, proceeding to the landing-place; a band of trumpeters occupy the bow; the state yacht, in the middle distance, has fired a signal gun, and the vessels at anchor are thronged with spectators assembled to cheer the defender of the liberty of the Netherlands.

In a brisk gale or a storm, a Dutch schuyt, spritsail rigged, may be considered as picturesque; but when unmoved by the ruffled elements, her forms have but little to recommend them: however, the introduction of a schuyt in the left of the picture is an instance of consummate skill. Concealing the orb of the sun, it augments the clearness

and splendour of the sky, gives a necessary repose, and supports the idea of a sultry calm, by shewing that with sails set the vessel makes no way, nor indicates the slightest appearance of motion.

“Tuned to the harmony of colour, like the ear of the musician to sound, his eye appears to have been incapable of a discordant tone:”—this distinguished specimen of CUYP illustrates the observation, and may be deemed equal to his finest efforts. In general, it is observed that his works are no less remarkable for truth than for a happy selection of objects and incidents; nothing can surpass them in purity of aerial tint; and yet, this highly gifted Painter, like TENIERS, remained a long time unnoticed. TENIERS, invigorated by the patronage of a Prince, conquered neglect; apathy gave way to admiration, and he ultimately acquired an extended reputation; while the tribute even of posthumous fame was first rendered to CUYP by the English connoisseur, and that too at a period not very remote.

This picture was long in the possession of one of the family of VANDER LINDEN VON SLINGELANT, at Dort, for whom probably it was painted. The last proprietor reluctantly parted with a work of such uncommon beauty; no arguments could induce him, however, to relinquish the enjoyment of the companion picture by the same master. Mr. Bryan, to whom the lovers of painting are much indebted, purchased the first in his tour through Flanders; the latter has recently found its way to London, and is now in the collection of a gentleman whose refined taste qualifies him to appreciate and stamp a currency on excellence.

* Bryan's Dictionary of Painters, &c.

Painted on canvas, 5 feet 6 $\frac{1}{2}$ inches, by 3 feet 9 $\frac{1}{4}$ inches.

Size of the Plate, 14 $\frac{7}{8}$ inches, by 10 $\frac{1}{8}$ inches.

Drawn, with permission, by W. Westall, A. R. A.

Engraved by T. Medland, Engraver to HIS ROYAL HIGHNESS THE PRINCE REGENT,

And by John Bailey.





The Interior of a Dutch House
 From a painting by A. M. van der Neer
 1667
 The artist's name is inscribed on the right side of the picture

THE INTERIOR OF A COTTAGE.

IN THE COLLECTION OF
JEREMIAH HARMAN, ESQ.
LONDON.

Painted by Adrian Van Ostade.

As we naturally listen with complacency to the eloquence that would persuade us of what we desire should prove true; so, in painting, the charms of the pencil seem to shine forth with increased lustre when the subject it is employed to express is one upon which the mind may dwell with pleasure.

If the subject be not of this class, the greatest exertions of the artist's talents must fail to produce a work to which the eye can often return with unalloyed delight: we may, indeed, admire the skill displayed in the grouping, drawing, or colouring the different objects it contains; but, after these merits are become familiar to us, our gratification will experience a check, and be followed by a feeling of regret that so much ability was wasted in the representation of that which it had been better not to represent at all. The truth of this remark, as it relates to that style of painting which is imitative of scenes in common life, must be felt by all who have been accustomed to view large collections of Dutch pictures, and who will sometimes have turned with disgust, proportionate perhaps to the truth of the delineation, from the highly-wrought painting of a surgeon dressing a wound, or the distorted features of a patient under the operation of the tooth-drawer.

It is honourable to Ostade, whose work we are now contemplating, that he never evinced a forgetfulness of the dignity of his art by such a misapplication of its powers. The cottage fire-side, the country fair, or the festivity of a village wedding, furnished him with materials for

pictures which, as they represented busy man in his moments of happiness, were, on that account alone, well calculated to please: and as, to this good sense in the choice of his subjects, he joined a degree of perfection in the executive departments of the art which few have attained, it is not surprising that the genuine productions of his pencil should have been held in the highest estimation by all true lovers of painting.

The Picture before us may be safely affirmed to be one of the finest specimens extant of the Painter's talents. The figure of the peasant who, after peacefully enjoying his homely meal, sits with arms reclined on the table, watching the eagerness of the child to obtain the bauble which the old woman holds beyond its reach, is full of nature and expression; as is also the figure of the rustic, who has just taken his pipe out of his mouth, that he may join in applauding the infantine exertion.

The little girl playing with the dog, and the boy lolling at the window, constitute a most agreeable episode, or second group, which, besides otherwise enlivening the scene, serves to connect the chain of light, as well as of colour, from the open casement to the principal group—the napkin on the three-legged table being the focus of the picture.

It is impossible to do justice to the professional skill displayed in every part of this beautiful little performance. The most exquisite delicacy of pencilling is the least of its merits. Each object is so chosen and so placed as to serve the triple purpose of enriching the composition, assisting in the formation of the masses of light and shadow, and keeping up that variety, and at the same time due balance of warm and cold tints throughout, whereby the greatest richness and vigour of colouring are united to harmony of effect.

This picture was formerly in the Collection of the Duke of Praslin. The signature of Ostade, with the date 1661, is inscribed on the right hand, at the bottom.

Painted on panel, 14 inches, by $12\frac{3}{8}$ inches. Size of the Engraving, $11\frac{1}{2}$ inches, by $10\frac{5}{8}$ inches.

By permission, drawn by T. W. Strutt. Engraved by A. Cardon and Wm. Bond.





From the original picture
 painted by the artist
 in the year 1714
 and is now in the possession of
 the artist's son, who has
 been kind enough to send me
 a copy of it.

THE BONNET VERT.

IN THE COLLECTION OF

JEREMIAH HARMAN, ESQ.

LONDON.

Painted by David Teniers, Jun.

TO have been praised by RUBENS, and eulogised by REYNOLDS, would exalt the reputation of a Painter in any School of Art. The arrangement of the parts, the colouring, and general effect of this picture, justify the deliberate encomiums of these great men, and proclaim TENIERS worthy of the celebrity attached to his name. Although the chaster beauties of form and grace are in a great measure excluded from subjects of this class, they undoubtedly admit of character. Here the features and attitude of the figure in the pink jacket are peculiarly marked by the expression that results from the voluptuous indolence of enjoyment,—an enjoyment in unison with feelings of the practised inhalers of the fumes of tobacco.

It seems almost superfluous to dwell on the representation of incidents so familiar, where characteristic traits of truth are combined with the silvery or best manner of the master. The work is distinguished by a smart and spirited touch; no laboured littleness enfeebles the imitation; facility and fidelity unite, while the simplicity and natural expression in the heads of the boors may be said to invest vulgarity with a charm. The grey and warm colours that pervade the prominent Actors, and their appendages, are contrasted by the receding cool tints diffused over the card-players near the fire-place: nor is the attitude of the sitting figure in the fore-ground, lighting his pipe, devoid of detailed

precision; the breadth occasioned by the whiteness of his linen is well applied and supported; the paper and chalk on the inverted old barrel are of use. The head of an attendant peeping through the window, to receive orders from the guests, may be accounted for by recollecting that the staircase of a Cabaret on the continent is placed on the outside of the house.

The original title, "The Smokers," has been changed by universal consent to the *Bonnet Vert*, to distinguish this performance from one of the same subject, and from the same pencil, named the *Bonnet Rouge*. In both pictures the three principal figures are nearly alike; the variations are confined to the back ground, which, in the latter, is more extended, and occupied by additional characters.

The picture was one of the choice collection of Mr. LYS of Brussels, from which it passed through the hands of Mr. BRYAN to the present possessor.

DAVID TENIERS enjoyed the advantage of the early precepts of his father, on whose manner he formed his own; but his good sense led him to improve his style from the example and precepts of more enlightened Painters.

Painted on panel, 15 $\frac{1}{2}$ inches, by 14 $\frac{3}{4}$ inches.
Size of the Engraving, 11 $\frac{1}{4}$ inches, by 10 $\frac{1}{2}$ inches.

By permission, drawn by T. W. Strutt.

Engraved by Robert Cooper.



GERHARD DOW.

IN THE COLLECTION OF

THE MOST NOBLE THE MARQUIS OF STAFFORD,

LONDON.

Painted by Gerhard Dow.

IF the epic flights of imagination are delightfully seductive, the modest pursuit of truth is not without its charms: in this gratifying career no painter has been more successful than GERHARD DOW. This painting is of the usual size of the master's works, and is, perhaps, equal in point of effect, and certainly superior in point of finishing, to any production of his pencil in this Country. The details are treated with clearness, simplicity, and truth, united to a delicacy of touch and vigour of tone that excite an astonishment, which, in the present instance, must be acknowledged to be a tribute of Taste. With regard to the subject, it has been always considered as the likeness of Gerhard Dow himself. On comparing it with his Head in HOUBRACKEN'S *Lives of the Painters*, the resemblance, though taken at a different period of his life, is sufficiently strong to decide on the authenticity of the portrait. The scene is a chamber furnished with books and globes, where the Painter has retired for relaxation; the fascinations of the pencil are changed for the pleasures of the violin. The expansive light from the window displays a mild atmosphere; every thing is in perfect harmony, nor is the most trivial incident without its use; the winding staircase affords a depth of shade which gives infinite value to the light diffused over the other parts of the

picture, while the countenance of the accomplished Artist expresses a tranquillity of thought in unison with the sentiments of the Poet—

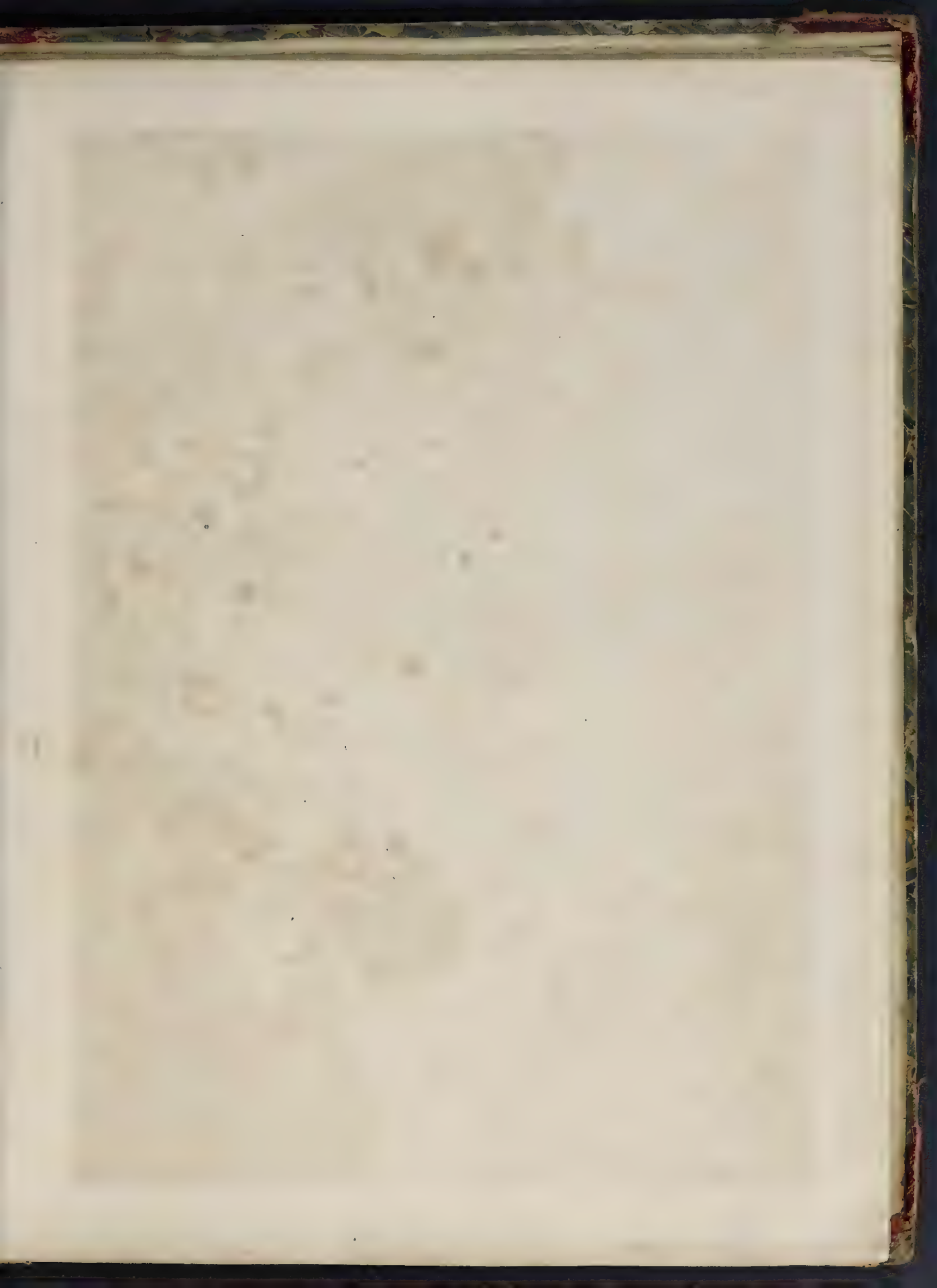
“ By music, minds an equal temper know,
“ Nor swell too high, nor sink too low.”—POPE.

According to the date on the picture, 1637, Dow was twenty-four when he painted it. His eye seems to have had a microscopic power, but constant application so much impaired his sight, that in his twenty-fifth year he was under the necessity of using spectacles. After receiving the first rudiments of design, he had the good fortune to be admitted into the school of REMBRANT: here he continued only three years. His peculiar bent of mind induced him to paint with a patient pencil, on a small scale, yet to the precepts of REMBRANT he was indebted for the art of preserving breadth with detail; and his distinguished attainments prove how deeply he was impressed by the force, justness, and commanding manner of that Master. It is said that his usual practice was to paint the objects of his study by the aid of a concave mirror.

This highly esteemed Cabinet Picture formerly belonged to Mr. Ladbroke of Portland Place, and had been for a length of time in his family; about sixteen years ago, it was purchased at Christie's Rooms, by the late Duke of Bridgewater.

The Engraving is the full Size of the Painting, which is on Panel, $12\frac{1}{4}$ inches high,
by $9\frac{1}{4}$ inches wide, partly concealed by the frame.

Drawn by W. M. CRAIG, Painter in Water Colours to Her Majesty, and
Engraved by E. SCRIVEN, Engraver to His Royal Highness
the Prince Regent, with the permission
of the Proprietor.





THE VILLAGE FESTIVAL.

IN THE COLLECTION OF

HENRY PHILIP HOPE, ESQ.

LONDON.

Painted by Philip Wouwermans.

THIS picture, in addition to those numerous beauties which it may boast in common with other capital productions of the artist's pencil, has the good fortune to possess a quality wherein many of them are deficient: namely, a certain simplicity of arrangement and effect, in consequence of which, notwithstanding the multiplicity of the constituent parts, the intention of the whole is readily understood upon a first view. The subject is a village festival, which is honoured by the visit of two gentlemen and a lady, the inhabitants, we may suppose, of some neighbouring Chateau, in the course of their morning ride.

The composition, although wanting neither in animation nor variety, is one of less bustle than Wouwermans commonly adopted for his larger works. It presents an agreeable proportion of action and repose; and the tranquil gratification expressed in the figures and countenances of the noble visitors, upon witnessing the harmless revelry of the rustic assemblage, imparts a charm to the mind of the spectator which the introduction of a more numerous and busy group in that part of the picture would not have effected.

The group on the right, more especially the admirable figure of the gentleman seen in a back view, and the white horse whereon he is mounted, receives the principal light. The light is conducted, by means of that reflected on the distant river, to the more central parts of the foreground, where it strikes with less vivid rays upon two or three of the more prominent figures of the carousing peasantry: the remainder of that group, together with the hovel on the left extremity of the piece,

being judiciously represented in a low and subdued tone of colouring, which is accounted for by a dark overshadowing cloud, seen in part at the top of the picture on that side. The result of this arrangement of the clair-obscur is favourable to the whole: the delicate tints of the sky and the distant landscape, recede with the greater truth of effect, whilst the group on the right, which the painter intended to be the focus of his picture, acquires additional brilliancy, and starts from the canvas with increased force.

The above observations relate to the economy observed by the artist in the general composition and effect of his picture. An attempt to enumerate the beauties of its details, would involve a repetition of those many encomiums which have deservedly been bestowed upon the talents of Wouwermans by each of the numerous writers upon the subject of painting, who have lived since his time. Suffice it to say, that the figures and other objects are beautifully varied in their grouping, and designed with his accustomed correctness of outline; that every part is finished with the most exquisite delicacy, and at the same time freedom of penciling, and that the whole is in his finest style of colouring.

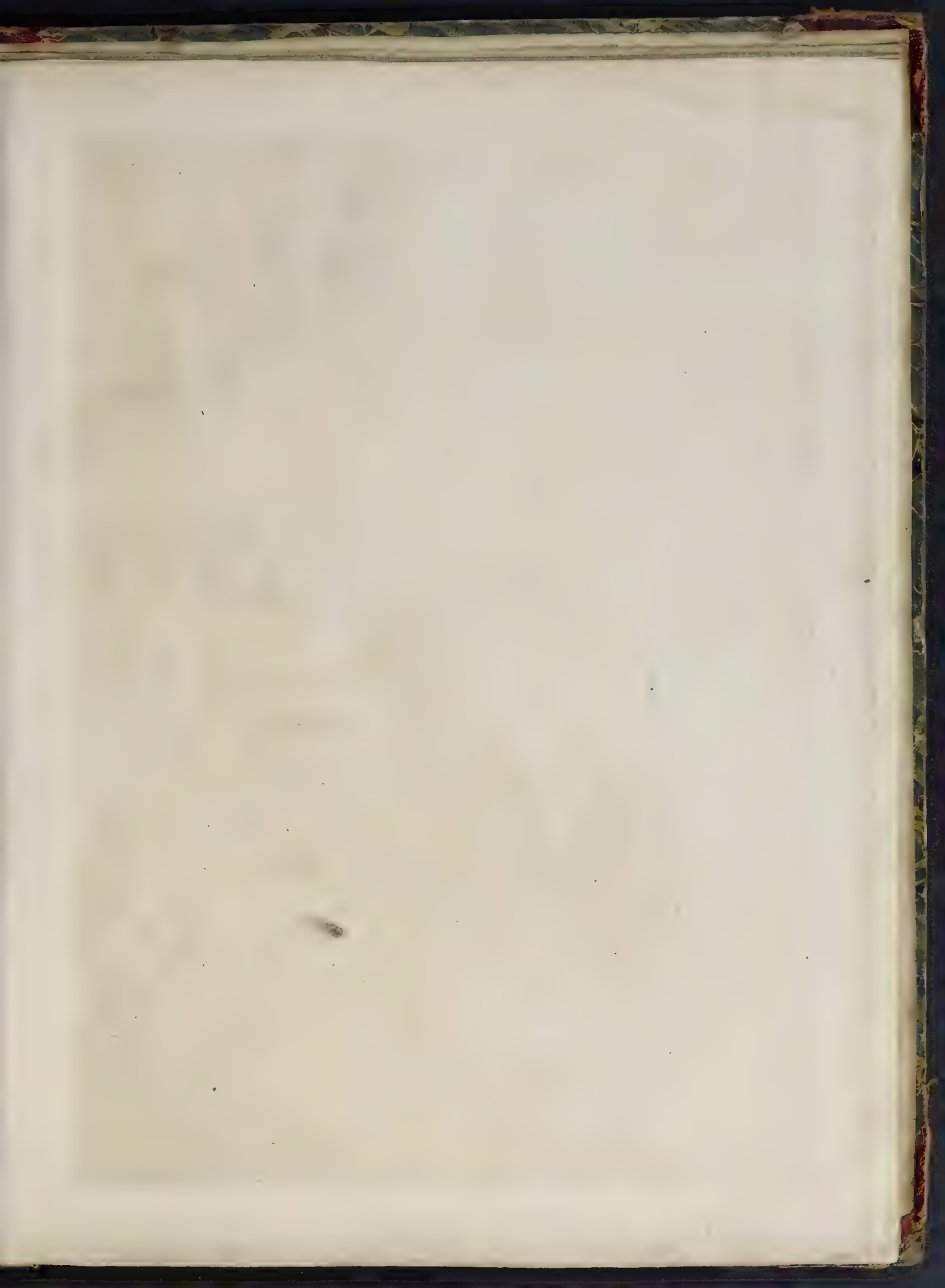
The great reputation of the collection of Dutch and Flemish pictures, which was long since made at Amsterdam by the ancestors of Mr. H. P. Hope, (and of which the picture under consideration forms a part,) is too well known to require comment.

This specimen of the abilities of Philip Wouwermans was purchased at the sale of the celebrated cabinet of Braamcamp in 1771. It is scarcely necessary to add that it has ever been deemed one of the artist's most perfect performances.

Painted on canvas, 2 feet 9½ Inches by 1 foot 11½ Inches.

Size of the Engraving 14½ inches, by 10½ inches.

By permission, drawn by W. M. Craig, and Engraved by John Scott.





THE HAVEN SHEPHERDS
A View of the Mountains of the Alps
near the Village of St. Martin
in the Canton of Valais
Switzerland
Engraved by J. G. Thompson
from a drawing by W. H. Sturt

THE HAPPY SHEPHERDS.

IN THE COLLECTION OF
THE EARL OF GROSVENOR,
LONDON.

Painted by Berghem.

THIS picture may be justly termed an imitation of nature, very nearly approaching to perfection in all its parts ; but it is, notwithstanding, less striking, upon a first view, than many other pictures, far its inferior in aggregate merit. Nicely balanced in composition, and clair-obscur, and chastely harmonious in colouring, it steals its way to the affections of the spectator by slow and imperceptible approaches : like soft melody, which, though ill calculated to arouse the warrior to martial enterprise, gradually awakens in his bosom the gentle but more grateful sentiments of love.

The landscape presents a well-chosen assemblage of agreeable objects : a picturesque cluster of trees ; a winding road ; a rivulet, gliding through a richly-wooded vale interspersed with farm-houses, and traversed by a rustic bridge ; a chateau, delightfully situated on an eminence ; and, in the distance, a village spire. The cows and sheep reposing in the foreground, the goats brousing amidst the tufted rocks, and the sportive group of shepherds and shepherdesses dancing to the music of the flute, are in unison with the surrounding scenery ; the whole is a representation of pastoral felicity ; all nature seems to wear the smile of gladness.

In the general economy of this picture, as well as in the execution of its numerous details, Berghem appears to have had an eye to the works of Claude Lorrain ; and although the style of country it was intended

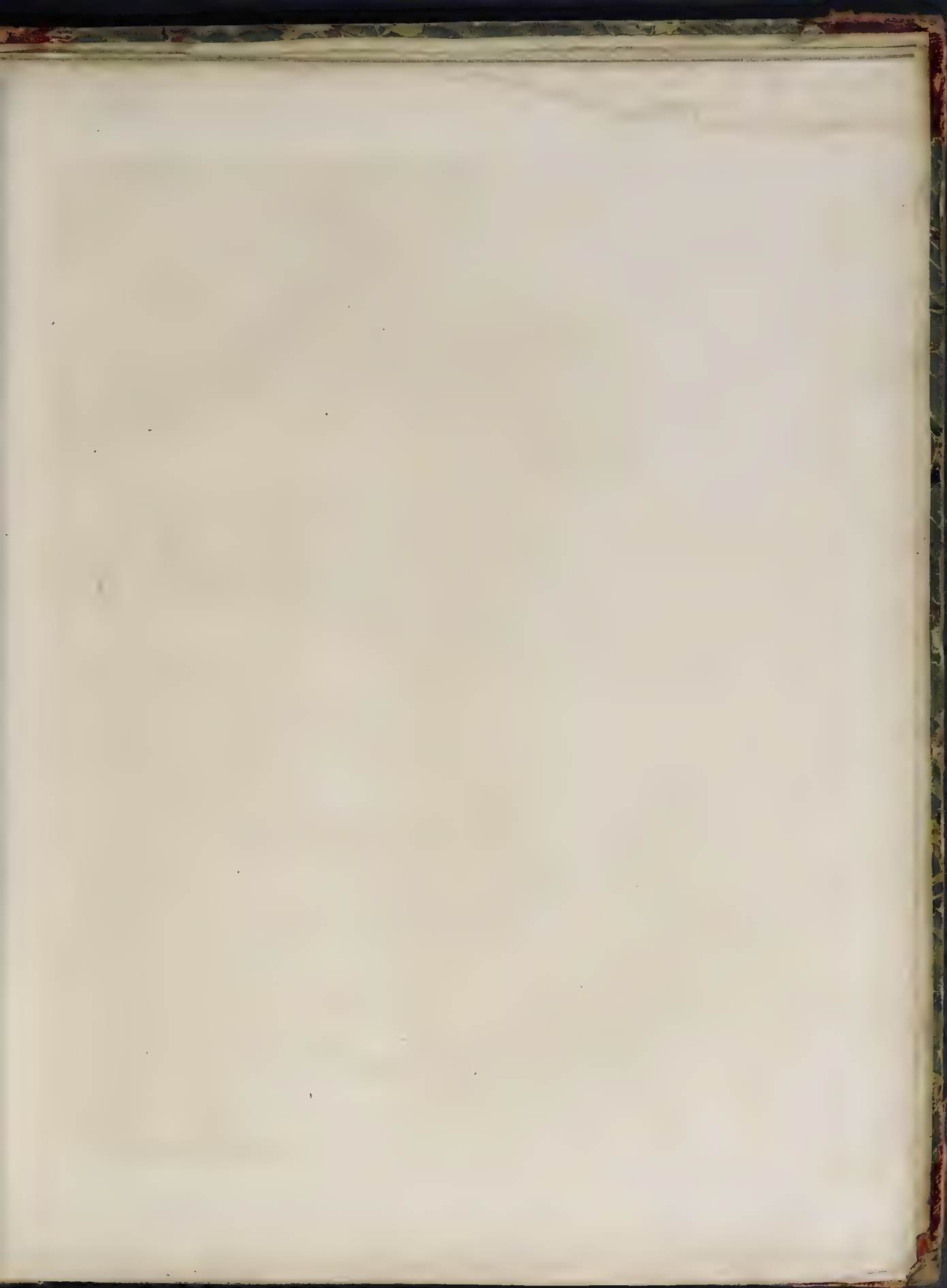
to exhibit, admitted not the introduction of those classical objects, which, in the paintings of the great Italian artist, often call to our mind the dreams of Arcadia; still does the picture, on the whole, bear so much of his general character, that it would be no easy task to point out a work of any painter of the Dutch or Flemish school so well adapted, or more worthy, to hang as the companion to a fine production of his matchless pencil. The colouring is rich and glowing, without being gaudy; the effect of light and shadow is broad, powerful, and tranquil; and the perspective is so skilfully managed, that the eye is conducted into the picture, as when viewing nature through the medium of the camera obscura.

This capital specimen of the versatility of Berghem's powers was, until within these few years, in the possession of the well known connoisseur, Mr. Agar, at whose death it was purchased, with the rest of that gentleman's estimable collection, by its present noble owner.

This Picture is painted on canvas, 6 feet $11\frac{1}{2}$ inches, by 4 feet 10 inches bare;

Size of the Engraving $14\frac{7}{8}$ inches, by $10\frac{3}{8}$ inches.

Drawn by W. M. Craig, and engraved by J. Scott,
with the permission of the Proprietor.





THE PASTORAL SCENE. A. 1780. The original is by J. M. W. Turner, Esq. and is now in the possession of the British Museum.

EVENING.

IN THE COLLECTION OF
EARL GROSVENOR,
LONDON.

Painted by Paul Potter.

WHEN the sun breaks out in gleams, there is something that delights and surprises in every object brightened by its beams, and which were before only visible. This cabinet picture owes, in a great measure, its attraction to the magic of the pencil having arrested those gleams, and diffused the charms of sun-shine over a picture rendered valuable from being a transcript of nature, embellished by the beauties of art. The scene is laid near a grange, or the dairy farm; a row of pollard willows, though unfavourable in their shortened forms, produce an admirable effect by their lengthened shadows thrown across the fore-ground; here a group of cows, delineated and coloured with all the characteristics of truth, evince the superior excellence of the Master as a painter of cattle; they are what a pastoral poet would describe, and what few but a PAUL POTTER could have painted. On the extremity of the retiring flat scene, half concealed in trees, stands the chateau of the gentleman and lady, who have made an excursion to enjoy the serenity of the evening at this tranquil spot: a cowherd, "whistling for want of thought," and a milk-maid attending to her rural occupation, are in character with the simple scenery. The Italians, when they speak of sun-shine, are lavish in their encomiums, and with reason: the pleasing impression produced by the sudden effects of his rays, accord with the observation of an accomplished connoisseur;*—"Sun-shine, when it

* Uvedale Price, Esq.

gilds some object of a sober tint, is like a smile that lights up a serious countenance."

The picture was painted for M. Vander Linden Stengelant, of Dort, and remained in his possession till the year 1750; at which period it became the property of a Parisian collector. About ten years back it was purchased at a public sale by Mr. Crawford, of Amsterdam, for nearly the sum of one thousand four hundred pounds sterling: this gentleman sent the valuable performance to his brother, who sold it to the present noble possessor: it is considered one of the most distinguished productions of the Master. There is a picture in the possession of the Prince of Hesse that contends for superiority.

The building in the distance is supposed to have been the Palace of Ryswick, belonging to the Prince of Orange, where the peace of Ryswick was signed in 1697. Travellers, who have lately visited the Hague by this route, say there is very little change in the scenery; the striking alteration is the house in the distance being down, and an obelisk erected in its place.

Notwithstanding the care bestowed on the details of this picture, and the marks of strict application that pervade the works of the Master, he delighted to paint in a circle of friends, while the labour of study seemed to him a source of amusement.

It is a pleasing duty to dwell on the personal character of PAUL POTTER: he was regular in his conduct, of an amiable disposition, and no less entertaining than eloquent in conversation; uniting the manners of polished society with the merits of an excellent painter: it is much to be regretted that he died at the early age of twenty-nine.

Painted on panel, 1 foot $3\frac{1}{2}$ inches high, by 1 foot $7\frac{1}{2}$ inches long.

Size of the Engraving, $11\frac{1}{2}$ inches high, by 14 inches long.

By permission, drawn by W. M. Craig.

Engraved by J. Scott.

